

DOWN BEAT

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Kenton Holds His Lead As The Poll Enters Stretch

As this issue went to press, approximately two weeks before the final December 10 deadline on balloons, Stan Kenton holding his early lead as favorite band, with Duke Ellington strong second placer and Dizzy Gillespie creeping

Bessie "Salute" For January 1

New York—Marking the 10th anniversary of Bessie Smith's untimely death, a *Blues for Bessie* concert will be presented New Year's night at Town Hall by a group of musicians who worked with Bessie on records. Among them will be Al Nicholas, James P. Johnson, and Clarence Williams. N.Y. Jazz Clubist Bob Maltz is promoting.

Respite For Signature

New York—Signature records, variously reported in and out of business for the last few months, looks set to stay for a while. Its double trouble has been with Harry Fox of Music Publishers Protective Association and a New York area distributor switch.

Fox represents the song companies in their quest for royalties from record companies. He reportedly had tried to interest radio execs at ABC in buying the company to guarantee MPPA some tens of thousands of dollars due it, but the deal didn't cook.

However Sig proxy Bob Thiele stated that he had ironed matters out with Fox, that MPPA would be paid off. As for his local distribution problems, Thiele admitted that when they had pulled out of their General Electric distribution deal, it had left the company with a lot of discs which, sold at cost, could have flooded the New York market.

Thiele added that he felt sure that GE didn't have enough discs to disturb things and that it was merely a matter of time before the company was moving along.

Mooney Unit To Dayton

New York—The Joe Mooney Quartet, just closed here at the Down Beat Club, has made an eight-side album for Decca and moves on to new swankery, Sutphillers, in Dayton, Ohio. Mooney surprised 52nd Street veterans by doing top business in what has always been looked on as a strict vocalist and bop music location.

FAVE BANDS

Stan Kenton	623
Stan Kenton	538
Stan Kenton	221
Stan Kenton	17
Stan Kenton	157
Stan Kenton	25
Stan Kenton	110
Stan Kenton	109
Stan Kenton	107
Stan Kenton	107
Stan Kenton	105
Stan Kenton	90
Stan Kenton	85
Stan Kenton	79
Stan Kenton	58
Stan Kenton	58
Stan Kenton	58
Stan Kenton	47
Stan Kenton	45
Stan Kenton	44
Stan Kenton	42
Stan Kenton	34
Stan Kenton	31
Stan Kenton	28
Stan Kenton	22
Stan Kenton	21
Stan Kenton	21
Stan Kenton	17
Stan Kenton	15

(None under 10 votes listed.)

Wiley Singles

New York—After an absence of years, vocalist Lee Wiley is back in a NYC club, working the new Vanguard here. She has recently confined her singing to appearances with husband-pianist Stan Stacy.

Czechs Check Bop

New York—John Hammond, back from Prague, Czechoslovakia, reports that two night clubs there feature nothing but bop, that the most eagerly awaited cultural event in the town is the American disc jockey show every evening.

Tadd To France

New York—Tadd Dameron, pianist and arranger, has signed as musical director for Charles Delaunay's Blue Star record company in Paris, France, starting March 3. He will also be staff arranger for Tony Proteau's orchestra. Tadd will leave for France about mid-February.

Jack Egan Joins Beat

New York—Jack Egan, for several years a prominent band manager and publicist, has deserted that field to join the editorial staff of *Down Beat*, attached to the New York office.

A former columnist for a chain of suburban New York papers, Egan broke into publicity in 1933 and since that time has shouted the praises of such luminaries as Tommy Dorsey, Ozzie Nelson, Horace Heidt, the Casa Loma orchestra, Bob Ripley, Bing and Bob Crosby, Artie Shaw, the Mills Brothers, Mitzi Green, Jimmie Lunceford, Louis Armstrong and the original Onyx Club and the parade of stars who first gained fame there.

Most recently he has been associated with Spike Jones and his "Musical Depreciation Review." Prior to joining the Coast Guard during the war, he was personal manager of Alvino Rey and the King Sisters.



Jack

Abe Most Breaks Up

New York—Abe Most, clarinet, gave up his quartet and left for California November 19. Most will put in his transfer when he reaches the west coast and wait for six months for a Local 47 card, meanwhile taking advantage of the GI Bill of Rights to continue his musical studies at a California college.

Club Ebony Opens

New York—As this issue hits the streets, the new Club Ebony, situated where once was the Rio Cabana on Broadway, should be open, rumored to be backed by money from the magazine of the same name as well as some uptown moneymen. First attraction in the spot will be a show with modern dancing backed by Mercer Ellington's band.

Op Buys Best Be-Bop But Gigs For Kicks

Chicago—Rudy Davis is the gent who owns an even half of this city's most bop conscious nitery, the Argyle Show Lounge. He's the cagey operator behind the recent (and forthcoming) importations of such talent as Charlie Parker, Lester Young, Howard McGhee, Arnett Cobb, and Illinois Jacquet.

He's the fellow who believes modern music is here to stay . . . who wants to be associated in a professional capacity with its rise to prominence.

He's also the chap, who, each and every Saturday night, while his bopster employees are blowing the "only music" for him, is out gigging around Chicago, playing commercial tenor, in an essentially commercial band.

At last notice Rudy was rumored not to have attempted a conversion of Lester Young to the F. Martin embouchure.

Union Board To Talk Over Radio No Disc Action

By MICHAEL LEVIN

New York—"Times are certainly changing," sighed a tired and ill-looking James C. Petrillo to this BEAT reporter, discussing the current radio and record problems confronting the union.

"With cooperative shows, television and FM and all the headaches that go with them, there are plenty of times when Solomon himself wouldn't know what to do," added the AFM proxy.

Petrillo, looking gray and wan from a series of conferences with radio and record moguls and harried by reporters from every magazine and press service in the country, went on to say that there would be a meeting of the executive board on January 8 in New York to consider the problem of the radio contracts in detail, but that no crack in the record situation was at hand so far as he could see.

"What do they want from us? They know our position. They know what we have to have. There is no way we can give in. It's up to them to help us by either making a concrete offer or by amending some of the laws that now are preventing musicians from achieving what are their just and obvious dues."

'School Band Wrong'

When queried about the recent flurry of newspaper stories on a Pennsylvania school band that was yanked from a Thanksgiving Day parade, Petrillo snorted, replied, "Our agreement with the school association very clearly says that school bands can be used for school affairs. This was very clearly not that; as a matter of fact, I understand that they underbid a regular band for the job. We live up to our end of the contract. But when they don't and we protest, it's immediately a 'Petrillo controlled union' out for blood again."

Asked about his lifting of the

Decca Borrows Four Million

New York—Decca records has promoted a \$4,000,000 loan from the First National Bank of Boston "to increase working capital and to provide additional funds for the expansion and development of Decca Records and its subsidiaries. This is Decca's only outstanding bank loan."

Rich To Roseland

New York—Buddy Rich opens here tomorrow at the Roseland ballroom for three weeks with a 14 piece band.

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Singers Lose Record Suit

New York—The suit brought by singers Avon Long and Helen Dowdy against Leo Reisman and Decca records, stating that they did not know recordings they made were to be used commercially was dismissed here in N.Y. supreme court last week. In handing down his ruling, the judge remarked that the word "orchestra" as now used in show business is generally construed to include vocalists whenever necessary.

ban on musicians being used on cooperative radio programs (shows produced in New York or the coast and sold to a separate sponsor in each town) Petrillo said, "We are trying it to give the chains a chance. They claim it will mean more work for musicians. We're giving it a chance."

Immediate results of the lifting of the ban were plans by all of the nets to replace choruses and vocal groups on their cooperative program with live musicians. Dan Golenpaul, producer of *Information Please*, who had filed suit against the AFM under the Taft-Hartley act charging illegal interference with the program, reinstated his pianist, while the Abbott-Costello show fired Les Baxter's 10 man chorus, replaced with a band.

Columnists Defend

Queer under currents were occurring in the press with syndicated columnists Earl Wilson and Billy Rose stepping out of their normal Broadway reporting to point out the justice of the musicians' case and to add that, in this case at least, Petrillo's position was quite justifiable.

For the first time the country-wide press blasting against the AFM and Petrillo lacked its previous force and unanimity. Whether because of sheer fatigue or whether the patent merits of the AFM case made it a little difficult for even the conservative press to keep howling was hard to tell.

Among other items on the agenda of the executive board when it meets in a fortnight here will be the public relations question tossed it by last June's convention. A special committee headed by Herman Kenin from the coast has been mulling the problem, may make a selection then.

May Hire Firm

Guessing seems to run that the committee will try to get a large public relations firm to handle the account, with a full-time liaison man, familiar with the music business, on tap at AFM headquarters here.

First murmurings of underground opposition to the AFM's stand on records was heard this week here when all the music editors in town received carbon copies of an anonymous letter, purporting to be from a Local 802 member, pointing out that most of the local recording musicians draw no benefits from 802's relief funds and recording policies and suggesting the formation of The Guild Of Professional Musicians. The letter is signed, "No Name—You Know Why."

Union sources here couldn't even muster enough reaction to laugh at it.

Beryl Davis On the Cover

An English importation, managed by Willard Alexander, graces the cover of this issue. She is Beryl Davis, who after a sustaining coast to coast radio program, *Beryl By Candlelight*, and personal appearances in Manhattan boites, succeeded Doris Day on the *Hit Parade* airtier on December 6, when the blonde Day abdicated to concentrate on a movie career. Miss Davis (see Mike's review in the December 3 *DOWNT BEAT*) is a vastly improved singer since her arrival on these shores.

Stan, Charlie Greet Their Clauses At N. Y. Openings



New York—As there never was an opening without a roundup photo of the visiting celebrities, we are duty bound to show you these. At left, attending Stan Kenton's first night at the Commodore, were Bea Wain, Doris Day.

June Christy, Kenton, Beryl Davis and Frances Wayne, in the usual order. Note the splashy new Kenton uniform. On the right, clustering at the Charlie Spivak opening at the Hotel Pennsylvania, were bandleaders George Pax-



ton, Frankie Carle, Spivak, and Skitch Henderson. Spivak will be at the Pennsylvania until the end of the month, while Kenton closes at the Commodore in two days. So much for professional courtesy.

Chicago
Blue Note
Secretary for
Charlie Vent

Kenton Crew Pours New Life Into Town At The Commodore

By MICHAEL LEVIN

New York—Visitors to the Stan Kenton opening here at the Hotel Commodore two weeks ago thought they had stumbled in on a high-type wedding, bought ear-muffs while they were there and left screaming Kenton's praises practically as loud as the band played.

Since then Kenton has done what not even his press agents thought he would be able to do: more business than almost any band that has been there in recent years. His first week's business was a very very healthy 2,700 covers. Leon the head-waiter still can't believe it, says his wife will divorce him if he doesn't stop shouting when he comes home from work.

Thing which characterized the Kenton opening and the band's performance since was its enthusiasm, so obvious and so instantly felt, that the unhappiest in the room stood around to watch and marvel.

Not since the halcyon days of the Herman Herd have so many men on a stand played so much so loud with such apparent pride and enjoyment. Not in some years has a hotel crowd stood around a band-stand, watched avidly, cheered, applauded and yelled at everything the band did.

Every observer in this place, while a little stunned at the Kenton

onites' wardrobe of Ascot ties and morning suits, agreed that this band had a spark and a showmanly spirit of life not seen around this town in a long long while.

Coming down to technical terms, Stan himself is far more of a successful front man than he ever was before. His old sincerity is still present, but dressed up with a slightly sarcastic defense of everything that the band does which the crowd takes to with obvious enjoyment. This is the first time a band has fought back, said this is our music. If you don't like it, don't come! The people are coming and liking it.

The band itself is indulging in lots of tom-foolery which approaches the Spike Jonesian at times. Some of it's corny, but it's in good clean fun and gives the crowd a big laugh.

Band Really Swings

Most important of all though, for the first time I heard the Kenton band really swing. Up until now, on records, on the air and

in concert, the Kenton band has been heavy, over-phrased and often lifeless.

It is not this at the Commodore. Sparked by the driving drumming of Shelly Manne and the superb bongos of Jack Costanza the band moved, leaped, took off. Lead alto man George Weidler phrases easily and naturally with a nice long sense of phrasing, rather than the short chopped attack which Kenton has demanded from his lead men in the past. Weidler's ex-wife Doris Day, by the way, spent a good part of the evening dancing by the stand with a horde of escorts.

The trumpets still have some intonation trouble now and then, still can sound shrill and piercing. But there is no questioning the power nor the fine jazz trombone of Eddie Bert.

Backed By Drive

There isn't much sense in going on about the Kenton music. You know what it's like. Here the difference was in the drive back of the thing rather than the thing itself. The band is playing as a band rather than the forced element of one man's conception.

Why it plays so loudly, why shading and dynamics are often missed, why intonation is neglected, is something long Stan himself will have to explain in a later issue.

Kenton himself, in a serious moment during his intermission clowning said, "It's a wonderful thing that they booked us in here with the thing we have going on here."

The band is by the way slated for a Carnegie Hall concert February 14 and late in March will play a concert with the Detroit Symphony in Detroit.

Whatever happens up until then, it will be a long season of Sundays before the wisemen at Lindy's forget that opening. Everything about it was all wrong, and yet seemed to come out all right.

Sinatra Plays Cupid To Warren-Greenberg

New York—Jill Warren, ex-singer and cinema actress, now a publicity exec at Newell-Emmett, will marry Dr. Sydney Greenberg December 28. Greenberg, well-known in musical circles, is personal physician for Sinatra, his black, George Evans, and Charlie Spivak.

Miss Warren originally met her fiance when Sinatra referred her to him for treatment of a bad cold. The Verce now claims he is a Cupid with a Neapolitan accent.

Disc Release Dates Mixed

New York—Capitol Records, which has been heretofore releasing its Americana and popular records on alternate weeks, will now mix 'em all up and throw them at you every seven days. No shift in the total, just shuffling up the types involved.

Sidelights On Kenton's Commodore Hotel Debut

Correction

Contrary to statements in the Dec. 3 issue of DOWN BEAT, Pete Rugolo's pen was behind four sides in the new Stan Kenton album "Concert In Progressive Jazz." Stan wrote three additional sides in collaboration with Rugolo, and seven of the eight tunes were arranged by Rugolo. "Prologue Suite," written in its entirety by Pete and Stan, was arranged by Rugolo.

Levant's Split, Then Reconcile

New York—June Gale, actress, sued Oscar Levant for divorce, charging mental cruelty. She asked \$36,000 a year alimony from her concert-playing husband, stating that he earns \$200,000 a year and has assets of \$700,000.

New York—At presstime, columnist Hedda Hopper reported that the Levants had reconciled with pianist Oscar telling her over the phone that his wife had been quite right, that he had no sense of humor in his own home.

Jock-Bandleader? H-m-m

Jackson, Tenn.—Dave Banks, disc jock of WTJS, has taken over front duties with the Durham Meyers band at the Pit, local dancery-eatery. Featuring three brass, three sax, and three rhythm, band plays weekends at the Pit, with territory dates being filled during the week.

Neal Hefti with wife Frances Wayne. Another thrush, Beryl Davis swaps talk with former song sensation, Bea Wain, the latter courted by publicist Lynn Duddy in the absence of hubby Andre Baruch, at home with his crutches.

Axel Stordahl catching the early session, then off to a Sinatra recording date. Skitch Henderson on the late shift after finishing the last show with the Voice at the Capitol, catches a few "waltzes" with Doris Day.

Pert Connie Haines in for a quick listen-see to artistry between shows at the Paramount.

Alice King, formerly of the stage act, with hubby Sydney de Azevedo, in a huddle with Eileen O'Connell, WHN's lovely queen of the disc jockeys.

Stan Kenton breaking it up in a new fashion—with verbal comedy—at his midnight show. The maestro welcomed his audience to "the Cafe Rouge," thanked his bookers, "MCA—no, William Morris—er, McConkey." Maestro's monologue augmented by some clever bits by the sidemen, including a general walkout.

Press agent Milton Karle offering a touch of contrast as he publicized the most modern of bands while inadvertently plugging an almost forgotten rage of a persona on his not-too-quiet necktie—"The Big Apple."

And the dancer who, as the band blasted its loudest, naively suggested that June Christy might be "Miss Hush."

Webb Memorial

Baltimore—A Chick Webb memorial playground has been opened here for kiddie use, dedicated to the late-great drummer leader.

But No Hard Feelings



Chicago—Both of the smiling men in the center would have every right to look grim. Sidney Bechet, who opened at Jazz Ltd. here, had just had five shots of penicillin for an aching tooth. Doc Evans, replaced at the spot by Bechet, was wondering where the next job would come from. Evans had given notice with another job lined up and which he later lost because of a booking snarl. Others in the first row are pianist Jack Gardner, left, and clarinetist Tony Parenti, right, both visitors. Left to right in the second row are Bill Reinhardt, Denny Alvin and Munn Ware. (Staff photo by Ted)



"It's another request: Please Don't Play PLEASE DON'T PLAY NUMBER SIX TONIGHT Tonight."

Ventura To Loop; Fields Goes East; Spanier Stays



Chicago—For patrons of the loop's newest jazz spot, the Blue Note, this photo strip will serve as a complete directory for several weeks to come. At the left is the Charlie Ventura unit, composed of bassist Clyde Lombardi; singer, Buddy Stewart; trombonist, Kai Winding and drummer Chick Keeney. Sax man Ventura, second picture, and his group replaced Herbie Fields' band December 15. The Muggsy Spanier combo, including

Dave Tough, Tony Parenti, Miff Mole (out of the photo), Sid Hurwitz and Bob Elden, will continue at the club. Frantic Fields, at the right, will soon open at the Strand theater in New York with a big band. Photos by Ted.

Jordan Cancels Jobs

Chicago—Due to an arthritic condition in one arm, Louis Jordan has cancelled all engagements for the next 12 weeks on doctor's orders, during which he will "vacation" on the west coast. Though confirmation at press time was unobtainable from either Jordan, or his personal manager Berle Adams. Earl Mills in Adams' Chicago office admitted that Jordan was cancelling bookings.

Jordan was to open at Billy Berg's in Los Angeles. This is the second time he has been stopped on the verge of opening at said city. Last time it was due to the "cutting" incident in which Louis was slapped by his wife.

Actor Divorces Organist Wife

New York—Actor Ralph Bellamy was granted a divorce in Gooding, Idaho last month from his organist wife, Ethel Smith, having charged desertion. Twist in the case is that after the original public troubles between the couple in September '46, Miss Smith announced that she would seek a divorce from Bellamy, but the conclusion turned things around a bit.

AGMA Convention Stated

New York—AGMA (American Guild of Musical Artists) will have a meeting here to revise its constitution. Established in the thirties to handle the special problems of concert artists, the outfit has been suffering growing pains and will meet soon to consider amendments.

Spike Set For London Theater

Chicago—Britishers won't have to worry about the vegetable shortage after next summer, at least as far as corn is concerned. It's going to be exported, not by C.A.R.E., but by MCA, when Spike Jones leaves New York in late June, 1948, for a date at London's Palladium.

The Jones crew, which may reshuffle for the overseas stint, is booked for a six to eight week stand at the English theater, strictly on a guaranteed basis, through July and August.

Spike plans to return to New York immediately after the engagement's conclusion, hitting various theaters in the vicinity of NYC, to open at an as yet unnamed show house in the big city during September or October, 1948.

Harris On Street

New York—Bill Harris played at the Three Deuces for two weeks starting November 28, with Bill on trombone; Frank Sokolow, tenor; Hank Jones, piano; Tiny Kahn, drums; Jack Lessberg bass.

Barefield Heads Stage Play Group

New York—Eddie Barefield is fronting the quartet working in the new Tennessee Williams play *A Streetcar Named Desire* here. The unit had previously been headed by Willie The Lion Smith, who was replaced a few days before opening by pianist Johnny Mehegan, with Dick Vance on trumpet and Denny Strong, drums. The unit is given time for about six tunes during the play, gets good show-casing and presentation.

Fila Has Combo

Philadelphia—Trumpeter Alec Fila, who recently left Elliot Lawrence, is back in the music picture here with a septet and vocals by his wife, Dodie O'Neil.

Hayes On Air

New York—Ex-Jerry Waldster

Sonny Hayes is now doing a weekly show over WWRL here Fridays at 10:54 p.m. He's accompanied by pianist Dick Wess.

Varnum said in a covering letter that trades wanting chairs would have to indicate exact time of arrival, otherwise they might be left in the cold.

Conductor, Collector, Critic

New York—Latest victim of the pre-holiday slow business was Johnny Blowers' Jazz Club in Astoria, Long Island here. The well-known radio drummer had started his club about four months ago to compete with Eddie Condon's Greenwich Village establishment, but between general business conditions and his out-of-the-way location just couldn't make it.

Portland, Oregon—Werner Janssen, conductor of the Rose City's reactivated symphony orchestra, autographs album of his Genesis

Suits for Bill Peterson, president of the Portland Record Collectors Club. Herman Kenin, at right, was recently appointed chairman of the new AFM Public Relations Committee. Goated onlooker in center is Monte Ballou, Best correspondent.

Memphis Still Has Them Blues!

Memphis—W. C. Handy, 74-year-old "Daddy of the Blues," came back home for his annual visit to the Blues Bowl football game for the mid-south Negro high school championship Dec. 3, and folks who heard it swear there was a new sound and meaning to the Memphis Blues as he played his golden trumpet before a capacity crowd, including the Queen of the Blues.

The day before, Memphis censor board chairman Lloyd T. Binford had banned from Memphis screens the showing of *New Orleans*, because of the prominence in the story of Louis Armstrong's role.

Cancel Freedom Train

Latest development in the censorship controversy, the action follows by two weeks the cancellation of the Freedom Train stop in Memphis because of announced segregation of Negro and white visitors by Mayor James Pleasants. Memphis thereby gaining the dubious distinction of being the only city in the nation to take such action, and the only major city which will not be visited by

brought a simultaneous world premiere in both Memphis and New Orleans for the film some years ago, but the present "ban-by-Binford" is not considered a continuation of that civic strife.

—bee

More Butterfield Sides

New York—Billy (Butterball) Butterfield's ork made four sides for Capitol, November 10, with his band augmented by Bill Stegmeyer, alto; Art Dreiling, tenor, and Cozy Cole, drums. Band made three standards and an original, *Summer Afternoon* by Bill Stegmeyer.

Astor Recovers

New York—Bob Astor, now fully recovered from his recent illness, takes his band to the Bros. El Rancho, Chester, Pa., and will stay to January 4 inclusive. Sam Donahue closed November 29.

Tax Nixes Dottie Out

Chicago—The inside story behind Dottie Reid's opening and closing on the same nite (November 25) at the Blue Note, with Muggsy Spanier, is that Uncle Sam, not Miss Reid's tonsils. Mr. Spanier's degree of cooperation nor the management's opinion is to blame.

Carle Takes To Read; Will Wind Up On Coast

New York—Having completed an engagement at the Strand, Frankie Carle and his orchestra currently are on a series of one-nighters through the middle west, through the middle west, after which they go into the Hotel Pennsylvania, prior to a long stretch on the Pacific coast.

Following the run at the New York hotel, the eighty-eighters takes his crew to Los Angeles where plans call for a four months run at the Biltmore Hotel, three feature pictures for Columbia, a return to the replacement spot on the Chesterfield air show for the summer and, in all probability, some engagements in the San Francisco and northwest territories.

Get A Invite, Jack?

New York—The Stan Kenton opening at the Hotel Commodore here last month aroused such trade interest that Wayne Varnum, the hotel's press agent, sent out notices requesting RSVP on an enclosed blank and listing half hour intervals from 7 p.m. to 12 p.m.

Varnum said in a covering letter that trades wanting chairs would have to indicate exact time of arrival, otherwise they might be left in the cold.

Blowers' Club Folds

New York—Latest victim of the pre-holiday slow business was Johnny Blowers' Jazz Club in Astoria, Long Island here. The well-known radio drummer had started his club about four months ago to compete with Eddie Condon's Greenwich Village establishment, but between general business conditions and his out-of-the-way location just couldn't make it.

Conductor, Collector, Critic

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CHICAGO BAND BRIEFS

Jazz Has Returned;
It's Pure, Bop, Good
Bad, But It's Here

By TED HALLOCK

Chicago—True, Chicago may not have a "Street" or a "Strip", but it's got the jazz. Might take a bit of looking, "el" riding and four-bit Coke drinking, but it's here, and the best quality in years. In spite of snow, an ulcerated tooth for Sidney Bechet, a twin-dissension at the Blue Note (mixed: Dottie Reid and Pat Flaherty), and Charlie Parker's absence during two ENTIRE evenings, things were looking up.

Cash registers didn't sound exactly like sleigh-bells (Muggsy's opening, with Herbie Fields, was ill-attended, as have been the Argyle's Sunday afternoon sessions with Lester Young), but local fans had to be made cognizant as to what great music was in hearing distance.

Bechet Back

Outstanding "purist" performance occurs nicely at Jazz Ltd., where Sidney Bechet, reinforced with a double-shot of penicillin, replaced Doc Evans. The tab "southern gentleman" fits quiet, almost shy Bechet to a T. His music is anything but gentle however . . . with the wonderful lift thought lost after 1930.

This club's decor is not the drawing card for those who know its proprietors. What a relief to find two people whose professional life is not built around a statue of the godalmighty buck . . . owners Ruth and Bill Reinhardt.

Oddity concerning Evans' departure from Jazz Ltd. Possibly the first time in history that a leader (Evans) gave notice to a sideman (Reinhardt; who plays clarinet in the band). Also very funny: Bill's wife Ruth, actually hires him in her capacity as co-

boss.

Gus: It's a shame so much great vocal talent here must go to waste because of the 20 per cent tax imposed on any joint wherein a male or female thrush warbles. Buddy Stewart is considered to be just another frontline instrument with Ventura. No single vocals were allowed at the Club Silhouette. Probably the same restriction will apply at the Blue Note, where Charlie and men began Dec. 15. The Misses Reid and Flaherty (whose Chicago demise is discussed elsewhere in this issue) were reportedly canned to avoid said tax. And Danny Alvin, drummer behind Bechet at Jazz Ltd., who sings good jazz, doesn't open his mouth except to say "hello", for the same reason.

It's A Dirty Lie Dept.: A parcel addressed to "Wood & Co." was delivered to DOWN BEAT'S Chicago office.

Almost every Chicago paper, either through entertainment columns or columnists printed the news as late as Friday, November 28, that Dottie Reid was doing a marvelous job with Muggsy at the Blue Note. Dottie, of course had not sung note one, having received notice opening nite (Nov. 25). Some less blase writers might have turned at least pink.

Aragon Sheet Humorous
The Aragon ballroom's weekly

house organ, Dance Topics, lists the birthplace of Hil E. Radtke, Eddy Howard's pianist, as Milwaukee, "approximately 80 miles north of the Aragon." Wonder how they'd compute mileage if Francois Croquette and His Deux Parisiens played the spot?

Disc Date: Universal Recording Corp. working full-time, full-blast, cutting four Capitol, Majestic, Universal and others. Patti Page is putting in many's the 4½ hr. daily recording grind. National has signed Una Mae Carlisle, currently at the Detour, for eight sides. She'll play her own compositions; previously unrecorded. Art Tatum will wax mellow with the South Side's favorite son Red Saunders, for Victor. Viola Kemp to sing. Saunders fans should look forward to the release of platters being cut by Saunders with his own band, for Aristocrat.

Around Town: Gene Ammons' tenor can still be heard at the Congo Lounge. Jay McShann through for a one-niter Dec. 7 at the Savoy. Mary Lou Williams holds over at the Bar o' Music. She's for Hollywood and pic work in "Courage" (starring Jackie Robinson) when time's up here.

Ventura Replaces Fields
Charlie Ventura opened December 15 at the Blue Note, replacing Herbie Fields who's off to NYC for a Strand theater big band date. Ventura goes into the Regal theater January 9 for one week, with an augmented 15-piece orchestra (Chicago sidemen), and will be featured on Mutual's Harlem Hospitality Time with Willie Bryant, Friday, Jan. 9.

I Am Forced To Confess: Eddy Howard at the Aragon. Griff Williams at the Palmer House. Orrin Tucker at the Stevens. They should kick as long as their names are spelled right.

Lester Young is still raving about a young vet, blind, who sat in with him during the recent opening of the Afro-American Political Club in New Britain, Connecticut. Pres was knocked out completely, and readily admits he had to blow like a madman

to stay on top. Unfortunately he only remembers the kid's first name. It's Steve.

You may snort, but a tremendous entertainer for my dough, Ilona Massey, just closed at the Blackstone's Mayfair Room Dec. 11. She's been singing Hildegard out of the country. Even the waiters wept. They gave you a pata-pap sack in which to carry home the excess nostalgia.

The Argyle is involved in a terrific talent hassel at press time. **Teddy Walters** (Danny Alvin's son by the way), who's been rehearsing like mad with six to eight pieces, may enter the Lounge December 23. Op Rudy Davis says Howard McGhee, Art Cobb and Illinois Jacquet have been nixed out. They're "insane," said Rudy. Meaning Illinois, for one, had asked for \$2,000 each and every week.

Sherman's College Inn holds Jose Mellis' rhumba band through December 31. Freddie Slack is set as replacement (with nine pieces). Both bands will play New Year's Eve, in separate ballrooms. Slack to feature name fem chirp . . . monicker unknown as yet. Nellie Lutcher in the Inn Dec. 19, but Red Ingle, rumored to alternate with Nellie, is out.

Regal Line-up Great
Regal theater pulls in Lionel Hampton December 26, followed by Cab Calloway and Duke Ellington in January, with no definite dates. Duke's stint will follow his Jan. 11 concert here. Basie also skedded sometime in February.

The Jumpton jumps to a "no name" talent basis at the end of Jackie Cain's run. Will use a single piano, unless something "inexpensive and good" can be found. Club Silhouette will import a single, Gene Rogers (from Utica, N.Y.) to replace Ventura on December 16. Rogers, a Rocco-like pianist, will alternate with a band, not set yet.

Roy Eldridge left the Tailspin December 7 for parts unknown. A team: Dorothy Dean (singer)

Chicago, December 17, 1948

Aladdin's Lamp Spells 3-Day Session For Pres

Chicago—Only 14 days until day. Three of which Lester Young and associates will be cutting for Aladdin, Dec. 29, and 30, in N.Y. Pres' date about as far as it has been set. His College (note) and the Bronx, N.Y. Dec. 26, and one night in Elizabeth, N.J., Dec. 27 to follow.

The week Dec. 30-Jan. 3 is not booked as yet. Lester will lead his six-piece band into Seattle on Jan. 8 for a four-week stay. Location not set. Four week stint in Portland follow.

Personnel includes: Pres, tenor; "Dense" Thornton, piano; Fred Lacey, guitar; "Tex" Brauer, bass; Roy Haynes, drums, and "Shorts" McConnell, trumpet.

Program will be over W. simultaneously on the floor show in comp.

and Dorothy Frederick (piano) replaces Little Jazz.

Gayle A Philosopher

Rozelle Gayleman: "Tea makes a fine cigarette . . . even though it doesn't have a national radio show."

Stuff: Watch for great things from Beryl Booker, pianist with the Stan Stewart trio. Jimmy McPartland loses clarinetist Jay Gally on Jan. 2. Gally'll join Spike Jones. Pat Nasca, Chicago replacement Eddie Ganz, blowing a storm at the Capital Inn Ray Hutton left the Rag Doll December 7. Art Tatum set to Smithy's Corner, on the southside.

Red Saunders plays in concert December 17 at Evanston's Haven school. Al Borde of Central Booking has taken over personal management of singer Jack Owen, Breakfast Club star, who is currently cashing in on Tower circuit sales.

What A Lovely Complaint

Dept.: A package addressed to Health-Mor Inc. was delivered by mistake to Down Beat's Chicago office.



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Pres. Hostel, Jock Merge Talent

Chicago — Disc jockeyism has come about as far as it can go. As a result, it has invaded Ernie Byfield's College Inn at Chicago's Winter Haven (noted for flaming sword c. 25 minutes if not consistently flaming entertainment). Dec. 15 or thereabouts, pending final construction plans, Byfield will complete installation of a special room in the rear for a band of the Inn.

WCFL jock Marty Hogan will provide nightly, 11:30 p.m. to 1:30 a.m., over the "Celebrity Train," feature name guests from the music and sports worlds plus discs not in competition," says emcee.

Alvin Joins Eberle

Chicago — Songbird Rosemary Alvin has joined the Ray Eberle

orchestra, having switched over from the Les Elgart outfit. She formerly was with George Paxton, Vaughn Monroe and on WJR and WWJ, Detroit radio stations. Les Calvin, stage manager for Spike Jones, is thrush's father.

Al Overend, Heatherettes Cut Out For Provinces

Chicago — Al Overend, who just completed a long engagement at the Riptide in Calumet City, left town early this month for club and hotel dates in Montana, Washington and California.

Al's band has unique arrangements by Tom Scott and features modern voicing and ensemble vocal numbers.

Augmenting the band on its current tour are the Heatherettes, vocal group, recently featured at the Edgewater Beach Hotel. Remainder of personnel includes George Groesbeck, piano; Joe Bernas, bass; Dick Stahl, drums; Bob Tillotson, trumpet; Stu Peters, Buddy Berlinger, George Fisk, Al Overend, saxes.

New York — Miguelito Valdes, famed Latin singer, is fronting a band at La Martinique, nitery here.

Nichols (Hot Red) Leads Five at Rockford Hotel

Rockford, Ill.—Bob Nichols, former Tex Beneke trumpet man, is currently leading a stand-out quintet at the Amvets Club in the Hotel Lafayette here. The group has Homer Carlson on piano, Bill House on vibes, Harry Eckert on guitar, Ernie Fraedean on drums, and Nichols.

The leader also contributes some knocked-out scat vocals a la Buddy Stewart. Playing a light, delicate style that jumps like mad, they are far and away the finest unit to play a Rockford spot since Russ Winslow broke up his band in 1943. Incidentally, the Amvets Club is located in the old Spanish Room where Winslow held forth for four years.

MAJD Adopts Bread 'A'

New York — The National Association of Disc Jockeys has incorporated here and has quarters at 545 Fifth Avenue. First major effort of the local chapter will be backing "The Big Show of 1948" at the Metropolitan Opera House on January 25. A huge clambake, the affair will be plugged by

Beat Sponsors Duke Concert In January

Chicago — DOWN BEAT will present Duke Ellington in concert at the Civic Opera here on January 11. There is little doubt that Ellington, currently holding down second place in the Favorite Band division of DOWN BEAT'S annual poll, will finish in the money . . . as one of the first three. In which case, the prize award will be presented during a coast-to-coast radio show, on the stage. Broadcast details now in the planning phase, will be revealed in the December 31 issue. At the same time, final ballot tabulations will be announced.

Ellington sidemen Johnny Hodges and Harry Carney, both odds-on favorites to win, will be presented their trophies, assuming the course of voting holds to its present trend, during the concert.

The Duke will play his new *Liberian Suite*, dedicated to the every disc jockey in the Metropolitan area to raise funds for their organization.

Centennial Celebration of that country, which will be performed also at his Carnegie Hall concerts in New York, December 26 and 27. Ten new numbers, written by Ellington and Billy Strayhorn, in concerto form will also be presented. They have been billed as "sole responsibilities."

Elaine Jones (tympanist), Paul Rudoff (French horn), and Warren Norwood (clarinet), Ellington scholarship winners who have been studying at the Juilliard school of music in NYC will debut during the Carnegie Hall concerts.

Ellington will be one busy guy in New York, what with the advent of his transcribed series on December 29, preceded by a gala party at WMCA before his first show as disc jockey. In Chicago, the Duke will play in addition to his Down Beat-sponsored concert, a U. of Chicago date, plus a stint at the Regal theater, all in January.

STRICTLY AD LIB

by THE SQUARE

Spike Jones and his City Slickers, off to an uncertain start because it ain't television and you can't see Spike, were renewed for 13 weeks on the Coca Cola radio show at 10:30 Friday nights over CBS (EST) . . . Ira Mangel is the new road manager for Gene Krupa, replacing Joe Dale . . . Maxine Andrews, of the sisters of the same name, would ride that horse. So she fell off and broke her toe.

Kay Thompson, the thrush, and Peter Stuyvesant of Nyawk, may

be mean it . . .

Johnny Bothwell and Claire Hogan called it quits after his band broke up.

She returned to her Canton, O., home, and he went to New York, where he

plans to build a small combo in January . . .

Biggest show album seller (and the show did okay, too) is Decca's book on *Oklahoma*, more than 700,000 and still going.

London Records brags that its Ted Heath album of Fats Waller's *London Suite* never was waxed previously, but Fats did cut one number, *Bond Street*, for Bluebird . . . Sheet music sales are off about 400 percent . . . Kitty Kallen took a powder from the Harem, Gotham nitery, when she didn't get equal billing with other artists . . . Raymond Scott cut some fine sides for MGM, with Dorothy Collins singing well and Wolf Tannenbaum playing great tenor on *Song Of The Vagabonds*, for example.

Bjorn R. Einarsson, trombone player, singer and band leader, whose combo was selected by fellow Icelanders as their favorite, received his first tram lessons (it says here) from "the well known American, Rex Downing". Rex now is mayor of Wiener, Arkansas. Well known Americans! H-m-m-mp-ph! . . . Mel Torme won't sing in his first MGM picture. It will be a strictly dramatic role and shooting will begin in February.

Whether it's "Sweet" SHEP FIELDS or "Swing" JIMMY DORSEY with Name-Band Drummers it's GRETSCH Broadcasters



FREDDIE NOBLE — One of Shep Fields' arrangers, we caught Freddie back-stage at the Capitol Theatre in New York warming up on his GRETSCH BROADCASTERS. Freddie formerly handled arrangements for the Art Mooney and Horace Heidt Bands.



CHARLIE PERRY — A steady rhythm man with Jimmy Dorsey's Band, Charlie goes to town on his GRETSCH BROADCASTERS with some brilliant solo work. Charlie formerly sat the beat for the Stan Kenton, Benny Goodman and Skitch Henderson Bands.

Just a few of the top-flight Drummers who choose Gretsch Broadcasters.

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Jo Jones **Louie Bellson**

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Billie Wants No Part Of Testimonial Dough

New York—The Billie Holiday testimonial tossed here two weeks ago at Carnegie Hall by Norman Granz exploded with less bang than expected. Confusion resulting from lack of coordination between Granz and Billie's manager Joe Glaser was the primary reason for the concert's poor financial return, only a two thirds house showing.

Granz told the BEAT that he had originally thought the idea up in conjunction with Oscar Moore of the King Cole Trio while they were on tour, and had agreed to put on a concert with the Trio and his own Jazz at The Philharmonic unit, all musicians to be paid scale, and the other proceeds to go to Miss Holiday.

The singer is of course expecting her discharge from the Federal reformatory at Alderson, West Virginia and expects to be in New York City in several weeks.

Concert Unauthorized

Five days before the concert, manager Joe Glaser notified all the trade and local papers that the concert was not only completely unauthorized but that he had in his possession a letter from Miss Holiday saying that she neither wanted nor needed a concert.

Granz upon being informed of this before the concert retorted that he thought it was about time the music business was grateful to one of its own, and that if Miss Holiday didn't want the money, he would donate it to whatever charity was designated.

Cole Appearance Nixed

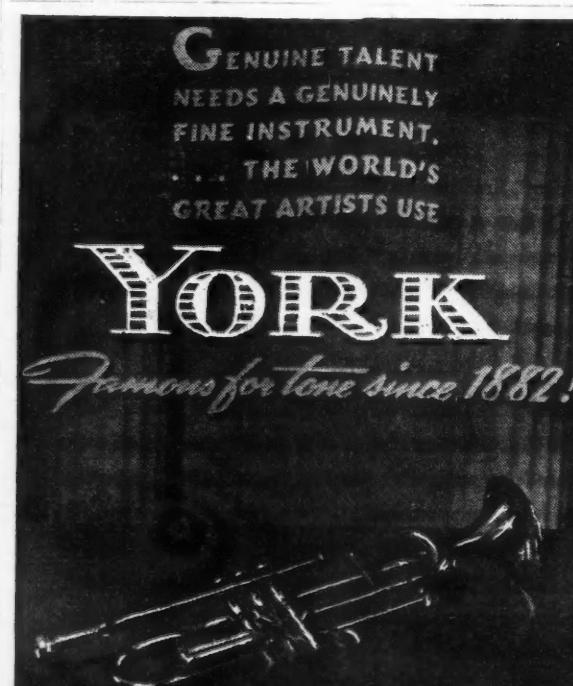
In the meantime the King Cole Trio which had previously indicated it would appear was refused permission by the Paramount theater to play the concert. This was the second time this had happened to Granz here with a benefit, the first for Sydenham hospital when a few minutes before the concert's start, Lionel Hampton, a Glaser star, had refused to go on, despite the pleadings of half the newspapermen in town.

Granz said candidly that his relationships with Glaser hadn't been of the best, that he was trying only to do Holiday a favor and felt that Glaser had made things unnecessarily difficult. He did indicate that it would have been the better course to consult Glaser before definitely scheduling the concert, but that Glaser could have phoned him before notifying the press of the mix-up.

Money Back Guarantee

Due to all the confusion, attendance at the concert was completely disappointing. Granz walked on stage before hand, told the 1500 crowd that they were not to hear the King Cole Trio, that they would hear JATP, that the monies would be split between two large charities and that if anyone wanted their money back, they could sit through the first half of the concert and still get their money back at intermission.

This last bit of flourish floored even the veteran box office workers at Carnegie Hall who said



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Clinton Strives For Comeback

New York—The gentleman who some years ago rode to fame as "The Dipsy Doodler," came riding back again with a brand new orchestra and "doodler" is, of course, Larry Clinton. His ride is taking place at Frank Dailey's Meadowbrook and is scheduled to continue at the Hotel New Yorker beginning December 22.

Clinton, who was one of the parade of leaders who skyrocketed to fame at the old star factory, Glen Island Casino, during its hey-day, not only has a new band, but one constructed so differently that it rates a double-take from everyone in his dancing audience.

He has three trombones, which is quite the common practice among bandleaders, but, aside from this and the popular rhythm setup, there the usual ends. He has one trumpet player among his sidemen, Larry joining him on occasion with his own horn, particularly on ensemble stuff. He's using but two woodwinds, one man to handle the sax work, one the clarinet.

Band Plays Standing

To make the picture even more unusual, the boys, with the exception of drums, piano and guitar, stand during their entire evening's work. Just what Mr. Clinton's peeve with manufacturers of chairs and saxophones might be he didn't say.

His set-up being a far cry from his pre-war days, it has been necessary for Clinton to come through with a complete new library. He does some of the tunes which first brought him fame, such as *Study in Brown* and *Deep Purple* but on the whole is concentrating on new tunes.

Lee Sings: No Wain

Fem vocalist is Helen Lee, a tasty titan-tressed thrush who, while not another Bea Wain (Clinton's original chirper) does a satisfactory job at the mike and

Ladra Pens For Como

New York—Carl Ladra, formerly arranger for Gene Krupa, Tony Pastor, Tommy Dorsey and the RCA-Victor and Morton Downey shows is now doing the scores for Perry Como's Chesterfield Supper Club. Ladra has a contract with Leeds Music to make all their dance stocks. He played piano and wrote all the arrangements for Jan Garber's jazz in 1943, when Garber scrapped his Lombardo book.

Heywood To Victor

New York—Eddie Heywood who made his first big hit on Commodore, and then switched to Decca, has been signed by Victor. Plans call for him to use a trio to record.

section and pianist Dick Style, Lloyd Strang, third slip horn doubles as male vocalist.

Charlie Di Maggio handles the Steve Benor, clarinet; Fred Dale, trumpet; Jerry Ross and Johnny Torick, the other two bones; Bill Halfacre, bass; Jim Williams, drums; and Clair Ward, guitar.

Alyce Quits The Kings

New York—Interviewed by Durwood Kirby on the WKBW Wings Over New York program last week, Alyce King announced her retirement from the singing sisters' act and definite interest in returning to her status of a solo artist.

Alyce, husky voiced member of the quartet which recently concluded an engagement at the Culver City, California, Meadowbrook, came east to join her husband, Sydney de Acevedo, formerly in charge of the exporting department at Capitol Records in Hollywood. He now lives in New Jersey and conducts his own shipping business in Manhattan.

About 10 years ago, Alyce left her sisters, then singing with Horace Heidt, to do a solo turn. She appeared as a featured performer on the old CBS Saturday Night Swing Club, did several guest shots on other shows, then went to Hollywood where in the space of three months, she snagged herself three regular commercial shows.

Her career as a single was clipped short, however, when three sisters also left Heidt, along with Alvino Rey (married to Luisa King) and they set up their own organization which, until recently, was one of the nation's top choral attractions.

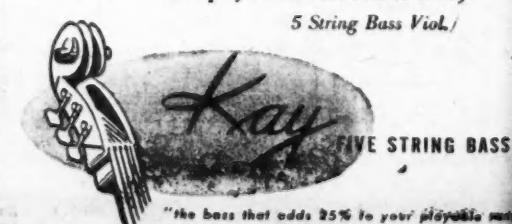
Asked about her individual style, Alyce explained, "I'm going to be different. I'm going to sing the songs straight."

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Old-Timers Heard On Crescent City Air



New Orleans—The Johnny Wiggs group is still nursing the old traditions of the area and here are shown receiving a visitor from the outer world. Drummer Todd Russell of the CBS program Strike

It Rich. Beside Wiggs on cornet, the group includes Monk Hazel, drums; Chink Martin, bass; Buji Centobie, clarinet; Juwlian Laine, trombone.

Goffin's Anti-Esquire Suit To Court Jan. 8

New York—In a case coming to trial January 8 here Robert Goffin, Belgian jazz writer, is suing Esquire magazine for \$250,000, charging that he (Goffin) conceived the idea of the All-American band which Esquire used for several years to promote its jazz book. Europe, had any association with the magazine.

Down Beat, which has been running an All-American band poll since 1936, plans to see who wins the case, then sue him for every buck he has in the world. After all, our lawyers gotta eat too.

Down Beat covers the music news from coast to coast.

So They Can't Cut De Bussy

New York—Another of the perennial scuffles about recorded reproduction of Claude Debussy's music is on with Nicky Peter's Wax records. Wax requested permission of Elkan and Vogel, American representatives, to have Jimmy Jones do a 10 inch waxing of *Clair De Lune*.

The publishing firm refused, reportedly saying that it wanted no uncut versions on records, which would mean Wax would have to make a 12 inch platter.

Wax pointed out that there were already 10 inch versions of the selection, specifically Larry Adler's Decca recording made some years ago. So far the company has received no further word as to whether it may proceed or not.

McKinley Given His Majestic Release

New York—At press-time, Ray McKinley was out of the Majestic record pact, about which he has been scuffling for some weeks. McKinley claimed and went before Rex Riccardi, AFM presidential assistant, to prove it, that the firm had not lived up to production guarantees.

McKinley stated that it had two contracts with McKinley, the second having been signed by the leader in return for advances on royalties. The second contract did not contain production guarantees which were in the first document.

However the company, feeling that it had not lived up completely to the first document's terms, for some reason failed to file the second contract with the AFM. Accordingly Riccardi disregarded it, ruled the first contract's production guarantees in effect, stated that McKinley had complied with its provisions by giving 30 day notice and declared him a free agent.

This leaves McKinley free to dicker for a new wax contract, with both Victor and Capitol reported interested. It also however leaves him with the possibility of the same situation which trapped Charlie Spivak at the start of the last ban. Spivak shifted from Columbia to Victor, was caught without any records, while Columbia refused to release his old masters, and suffered severely commercially for two years after.

In other cases of this type, involving the use of musicians under assumed names, the courts have held that identities are too difficult to discern and that therefore no damage has been done.

Russo Concert Raeburn-like

Chicago—Dulled somewhat by the "motherly" narration of WAIT disc jockey Fran Weigle, plus an unnecessary and squawky p.a., Bill Russo's "Experiment in Jazz" concert at Kimball Hall last month was still an amazing success.

Of the 16 selections presented, one (*Please Be Kind*) was arranged by Pete Rugolo, one (*Vouille*) was composed and arranged by Wgs Hensel, and one (*Staircase*) was composed by Saturius Vlyhopoluf. The remainder were scored and/or composed by trombonist-leader Russo.

The band displayed talents reminiscent of early Boyd Raeburn days in Los Angeles. Effects were clever, if not clean. Such ricks as voicing the six trumpets in buzz, cup and straight mutes simultaneously, over a flute-clarinet-two tenor combination sparked the subject matter which was, for the most part, merely

—ted

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SWINGIN' THE GOLDEN GATE Jesse Hawkins Outfit 'Excites' Beat Critic

By RALPH J. GLEASON

San Francisco—Be-bop is here to stay whether or not some people like it. It's another matter, still to be proven, whether it can be sold to John Public. It's certainly been sold to Joe Blow, AFM, though. The young musicians of all races are busily blowing bops all over this area whenever they get the chance. And, like so many other things in and out of music, the ones who get the most publicity aren't always the ones who play it the best.

For instance, across the bay, in Oakland, there's a little band working, all San Francisco lads, which is blowing as much bop as any group in the country right now. Led by Jesse Hawkins, a local trumpeter, it's at the Sunset Club on San Pablo Avenue, right at the Bay Bridge Exit, and is by far the best local outfit we've heard.

Altoist Outstanding

These guys are young, energetic and playing strictly for kicks. What they do is tremendously exciting. Five pieces: Hawkins, trumpet; Lawrence Guyton, bass; W. J. Tavis, piano; Norman Langford, alto, and William Winters, drums. They jump! But plenty! Langford stands out as the real star, blowing enough alto to blow himself right out of Oakland into some hot band pretty soon.

A little girl named Shirley Holiday sings with the band. She has a husky, vibrant voice, sings with imagination and fine phrasing and once again proves the fact that you don't have to be a name to be good. She's good. And pretty too. If she keeps at it, she should be moving out of Oakland along with Langford.

New Joe Turner

Night we caught the band a fine blues singer named Jimmy Nelson, a young local lad, sang with them. Nelson is called Joe Turner Jr. and with good reason. You wouldn't know it wasn't Turner if you had your eyes closed. He sounds just like him and every bit as good.

Bert Axelrod, platter spinner on KRE's Open House, one of the two or three reasonably hip programs in this area (the others are the KWBR Sunday Swing Session, and Bell Hop's Jump and the KRE Tripple T) is conducting a contest to find a new name for himself! Says he "My reason's are simple enough. Suppose your name was Bert Axelrod?"

Stella Brooks, Disc recording artist and native San Franciscan, back in town.

Pinky Tomlin and the Pete Eastman Trio at Oakland's Lake Shore Lounge.

Old Joe Turner

Pete Johnson and Joe Turner now at the Venus Club on Third Street in San Francisco.

Kid Ory's opening at the New Orleans Swing Club, Louis

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Bur-ton Nixes Oakland Club

Oakland — After a slam-bang opening with Lionel Hampton's band, the Hamp-Tone Swing Club has become a luke-warm proposition. John Bur-ton, local promoter, has now pulled out of the club and is dickering for another spot in the city. The new management will probably put in a bowling alley.

Situation now stands with Burton having no place to put Ella Fitzgerald when he picks her up for a week in January unless his other deal clicks. In the event it doesn't, he'll probably play her in one-niners during that week at Sacramento, San Bernardino, San Diego, San Francisco and other coast towns. Disposition of the Billy Eckstine Christmas week deal wasn't decided at press time.

Parker Fund To Hospital

Los Angeles—A small residue remaining in the Charlie Parker benefit fund, raised here by friends when the alto sax star was confined to a California sanitarium, has been turned over to the West View Hospital project.

Parker, now apparently completely rehabilitated, has been an outstanding feature at recent concerts presented in the east.

The Westview Hospital, for which ground will be broken early in 1948, will be open to members of all races. Many prominent musicians have taken part in the successful campaign to finance its establishment.

The Parker fund was administered by Ross Russell, Dorothy Russell, June Orr, Maynard Sloate, Eddie Laguna, and Charles Emge.

Tubs Ain't Loud Enough, Drummer Adds Pearl .38

Richmond, Calif.—Ira Sandfurs, a 41-year-old drummer at the Brown Derby, local night club, laid down his drum sticks during a number Nov. 27, pulled a .38

Louis Does It Again

San Francisco — Cheering customers jammed Harry Greenbach's Burma Club all night December 3, despite threat of rain, to welcome Louis Armstrong to his first San Francisco appearance in over a year, and first extended engagement he has ever played in this area.

Opening gun in the Armstrong promotional campaign was fired the day before Louis opened, when Phil Wickstrom, promotion manager for Victor distributors, and Leo J. Meyberg staged a giant cocktail party at the Palace Hotel to introduce Armstrong to disc jockeys and record dealers. Other Victor artists, including Desi Arnaz, the Page Cavanaugh Trio, and Tex Beneke were also present.

Louis Gets Around

Louis is going to be busy as and plugged Harold Dean Flynn, 26, three times in the back. Two other people were wounded by the four shots the drummer fired.

Police said the drummer admitted having words with his victim previous to the shooting and when Flynn entered the cafe, Sandfurs said "I thought he was going to get me" so he pulled his gun and made rim shots with a pistol.

Flynn died on December 3, and Sandfurs is in jail, charged with murder.

Same Band

Louis' band is the same as the one he's been using in recent months; Teagarden, Barney Bigard, Big Sid Catlett, Orville Smith, Dick Cary and Thelma Middletons' vocals. Nick Esposito's Quintet, Joey Santos, and Herb Gayle, all Burma Club regulars, will alternate with Armstrong.

Ralph J. Gleason

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MOVIE MUSIC

Pal's Duke, Woody shorts Rate Rave

By CHARLES EMGE

Your Hollywood reporter may be inclined to become over-enthusiastic about these two George Pal-Puppetoon shorts. *A Date With Duke* and *Rhapsody In Wood*, featuring Duke Ellington and Woody Herman and their orchestras. In a

area where almost 100 per cent of the music is written, processed, and out (by necessity in most cases) or otherwise cooked up to conform to the mechanical requirements of story structure, a like George Pal, who is willing to build his pictures around music—and music that is still regarded by many people as experimental—certainly rates the encouragement of a hearty cheer.

Duke's Suite Used

Duke's short is based on excerpts from his *Perfume Suite*. The treatment, a pleasant enough bit of fantasy, finds Duke sitting at the piano (the orchestra is not there at any time) and playing to three jewel-like perfume bottles which come to life as animated puppets under the inspiration of the music. But the emphasis throughout is on the music, which, Duke's ever-present personal charm, proves more than enough to supply a short subject that in

my opinion is many notches above the standards set by conventional musical shorts.

Ellington's own performance and the excellent recording, supervised by Pal's music director, Clarence Wheeler, combine to make this a valuable documentary example of a great musician and his music. (Attention: Film Division, Library of Congress.)

Woody Falls to Kindle

Of the Herman piece, based on the Ralph Burns composition from which it takes its title, I can not in honesty say quite so much. Burns' music is the kind that calls for concentration from the listener. Interesting as it is, one can not sit back and relax and enjoy it—or at least I can't. Pal's story man overworked himself to provide a script to fit the music, probably feeling, with some justification, that the music was going to be a little too much for the average

Emilio Opens At Ciro's

Los Angeles—Emilio Caceres, violinist brother of sax-playing Ernie, opened here at Ciro's recently with a small group. The two brothers got their original start on the Benny Goodman Camel Caravan radio show in the middle thirties.

Forms New Band

New York—Buddy Mitchell, ex-Lunceford side-man, is now out on one-nighters with a unit booked by Jimmy Daley.



a double life in Hollywood, acting in MGM movies and playing in pix made on other lots, bobs up as ghost pianist for Frank Sundstrom, Swedish actor who plays role of Tschaikowsky in *Song of My Heart* (Reviewed in Down Beat, Dec. 3).

Lee In Pal Pic

Peggy Lee signed to supply vocal tracks for George Pal's first full-length feature *Tom Thumb*, combining live and animated action. Woody Herman, as noted in previous issue, has leading male role in the picture. Songs set for the opus include numbers by Peggy and husband Dave Barbour.

Franz Waxman, one of top music men at Warner Brothers (*Humoresque* score and other outstanding jobs to his credit) left that lot with several years to go on contract. Says "spent happiest days of my life at Warners" but wants to sandwich movie chores between concert engagements from now on.

Durbin, Haymes Duo Set

Vincent Price set for acting-singing role in U. I.'s movie version of the Romberg-Fields stage musical, *Up In Central Park*. Studio operatives report he'll do his own singing in role of Boss Tweed. Operatic arias by Verdi have been interpolated into script for Deanna Durbin. Dick Haymes has romantic lead. Believe it's first time Deanna has worked in a picture opposite a male singer of reputation.

Bob Keith, top vocal coach at RKO (and one-time leader of popular instrumental-vocal combo known as "The Rhythm Rascals") has left that lot to free-lance.

Ives Gets Big Bit

Burl Ives, No. 1 folk-ballad singer, has drawn biggest movie role to date in Dick Powell starrer, *Station West*, to be released soon. Leigh Harline and Mort Greene turned out a folk-quality song, *Stranger In Town*, for Ives to sing in the picture.

Wonder when movie makers will catch up with the fact that even musically uneducated movie-goers object to those sequences in which four and five piece bands appear with sound tracks unmistakably recorded by orchestras of 15 or 20 men? Examples: Nitery sequence in *The Long Night*; the barn dance sequences in *Welcome Stranger*.

—Charles Emge

A Rose City By Any Tag Doesn't Mean Boofo Biz

Portland, Oregon—Beatrice Kay at the Cloud Room at a rumored two grand a week. Leo Jaroff out as Room's owner the first of the year and George Amato in. Band will be cut from six to four men. Business, contrary to trade mag reports, is really off here.

Al Killian's bop group left the Cherokee. Replacement not yet set. Owner wants to make the place a black and tan spot. Neither Basie, Hermann or Kenton did well during recent one nites. Frank Sinatra appeared in benefit for Pal, Inc., Dec. 14.

George Bruns' twelve piece band leaves the Multnomah's Rose Room for Jack Whitehead's eight piece rhumba combo. Bruns will play Jantzen Beach on week-ends.

—Monte Ballou

Garner Goes East

Pittsburgh—Local boy Erroll Garner is back at the piano of the Mercury Musical Bar here for another week before heading into New York City for a vacation and a Big Town job.

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Threat To Music Is Head Not Red!

Do they pull taffy in "The House of Blue Lights"? Has "gauge" something to do with shotguns and railroads? What ever happened to Sir Thomas Lipton's Orange Pekoe? Just how long are we going to consider it "cool, man"? When do we drift off Cloud 29 and begin to play, listen to and talk music . . . just music?

Music that's fine, not "mellow", "groovy", "sent", etc!

What is happening to the musicians for whom Petrillo is apparently ready to "choose" an industry? Are American music makers characterized by one lionized goofball who made a Chicago op's head spin counting the number of nights he'd not shown up to play, during a recent engagement?

In case you haven't figured it out, we're talking about marijuana. It's with us again, just at a time when musicians, singly and as an organized group, need to pull some of the hottest public relations they can grab out of the bag. At a time when the press is ready and waiting to make case history out of the first slipped foot that presents itself.

Why, because a few musicians who have had the breaks, plus the good fortune to be labelled all-American-something-or-other decide to junk it all for "junk", must their imitative counterparts follow the same line of reasoning?

Lennie Tristano paralleled it nicely when he objected to countless performances staged by Dizzy fans, who walked like him, talked like him, were bearded as he was . . . did everything but play like him.

Similar imitativeness, on a much more dangerous scale, is creeping through jazz' ranks, under the guise of a necessity to good be-bop. When tea, other than the liquid type, or its fellow stimulants, benzedrine, nembutol or something stronger become essentials to good playing, then it IS time for the ants to take over. They can put away the bomb.

Don't let the threat that "Santa Claus won't come unless you're a good boy and lay off" scare you fellows. Unless music and marijuana are branded as irreconcilable as gasoline and alcohol, the hophead cats will start thinking THEY'RE Santa Claus come Christmas, with a leisurely stroll out some third story window the result.

Let's wake up. The threat to music today is not a red scare . . . it's a head scare.

REEDS GILBERT



But You Gotta Be Good

The music business, in its present confusion as well as good times, is always insistent on having bands, singing talent in general that is "commercial." This wonderful vague term means, we think, that the product should readily saleable to the greatest number of people.

This is an eminently sane, sensible and dollarful idea. However there is just one quaint flaw with it, as the present situation clearly shows. To be commercial, one must sell all of the things the gentlemen say. But in addition, it must be colorful, interesting, different and good.

The Kenton band violates a lot of the ordinary rules in making a buck. The sheer force of enthusiasm it generates and offers to the customers makes up for it. The artistry Ellington has carried him by for years when by "commercial" standards the band should have never made a dollar.

All of this then just to show that to be commercial means to be palatable, but also to be good. An established name last for a long time without being good, but for a new band to get there, he has to offer something besides the tried and true.

New Place To Hat Hand

For free, we offer this one. Managers are always scouring around New York City trying to find a place to present singers and small groups in a "good and classy" room. There aren't more than five or six of these in the whole megalopolis they call New York. We have dug up a new one which we offer to the trade gratis. The Hotel Delmonico—remember that name from somewhere—at Park Avenue and East 60th street, as nice an address as you'd wish, has a big restaurant on the ground floor which for lighting, acoustic and general lay-out can't be topped anywhere in New York City. It is practically empty most of the time now, since the hotel doesn't seem too concerned with it fills it only with banquets and special parties.

The bartender gloomily informed us that he talks to himself for company. Nobody knows about the place anymore, no one seems to come to it.

Managers arise! You have been hipped. Now get on it.

CHORDS AND DISCORDS

Arranger Calls Kenton Banal, A False Prophet

Sheboygan, Wis.

To The Editors:

After having read your review on the new Kenton band, I'd like to make a few comments of my own.

Kenton played here on Nov. 19, and for the most part the band was quite disappointing. Of course the miserable acoustics and badly adjusted amplifier didn't help but were only minor annoyances. It was the music itself, and the ideas behind the music that made the evening a bitter experience.

The band at no time plays anything below a quadruple f. Even when nursing my lacerated ear-drums I couldn't help but admire the incredible endurance of a brass section that can keep up that sort of thing night after night. Even the boiler-maker kid himself, Shelly Manne, was seldom heard in the general bedlam. The reeds, with the exception of the two competent but tired solo men, and a few beautifully voiced choruses as on *Stardust*, were seldom used. The bongo man is just another chair on the stand. Most of the night he and a dragged-

looking Christy amused themselves by drawing pictures on the bongo heads.

Kenton is obviously tremendously sincere and I received the impression that he is driving himself mercilessly. It is unfortunate that so intelligent and personable a musician should waste himself on an idea that is basically worthless.

As an arranger, I sympathize with him in his revulsion from worn out, tired tripe that most of us are forced to keep grinding out. However, petulant impatience and dissatisfaction with things they are does not, by itself, produce anything worthwhile. The dissonance upon discord in a frantic effort to find something new soon brings one to a dead end.

Kenton's band, for all its so-called progressiveness, has developed its own special type of banality. For example, he uses most of his numbers with a scream chord with exactly the same tones and voicing every time it appears. Actually, beneath

(Modulate to Page 11)

by Eddie Ronan



CHORDS AND DISCORDS

(Jumped from Page 10)

"new" sounds and chaotic, unrelenting use of discord and illogically developed melodic lines, his style is the same old section-against-section, I'll-take-one-and-then-you-take-one-and-I'll-back-you-up format that every big band in the country uses. As for Kenton's lambasting other leaders—Tampico and Feet's Too Big For De Bed are still in his books—his own house has a little glass in it here and there.

Kenton's own admission that emotion has a very small part in his music is one of the many things wrong with it. Music without emotion is not music but something else, just as a man without emotions is merely an inferior sort of robot.

There is no doubt that Kenton's band is enormously popular and will remain so for some time. However, this is no criterion of lasting value, as can be easily demonstrated by example. His appeal is largely for the young jazz-struck kids with limited musical backgrounds. Few musicians like his band, though they admire the caliber of its individual members.

To sum up, though jazz badly

needs a Messiah, Kenton is only another false prophet, sincere though he may be.

Curtis D. Janke

Kenton Fighting Himself

Wichita, Kans.

To The Editors:

Regarding your article on Stan Kenton and "Strong" music of Nov. 19, Kenton said James and Beneke are fighting each other. Has Kenton forgotten his own band has played sweet music too? Have never heard him in person but it sounds like he is fighting himself.

Tex Beneke is still young and certainly on no shelf. He is as jumpy as any band and any dancer knows his music is even too fast to dance to at times. The Beneke band gives the impression that it enjoys giving the fans what they want. It pleases more than one group.

Stan should worry about his own band and not about others who are ready to pass by him. He may be tops now but time will prove my point. I'll always stand up for the old Glenn Miller band, now with Tex. Wonder how loyal Stan's followers will be in a few years?

Mrs. J. Robert Weaver

Changing The Tone

Des Moines

To The Editors:

I wish to go on record and say I think Stan Kenton has the top band in the country today. He

THE HOT BOX

Continental Critics Are Feudin' 'n Fitin'

By GEORGE HOEFER

When Jabbo Smith waxed his famed JAZZ BATTLE back in '29 with his Rhythm Aces, he didn't realize it would make a good theme song for the antics of those who follow jazz music twenty years later. In this country the purest-bop battles are familiar to all who read the trade and jazz publications. This column has recently aired the Panassié-Delaunay rift with all its attendant bickering. Now, we cite two more European jazz battles currently raging.

isn't afraid to be individual. We don't like to stand still in music any more than anything else. I like Kenton's presentations very much and think his complete sincerity in his music is very evident in his unique and wonderful arrangements.

Every place in Des Moines you hear tales of Kenton's courtesy to the public. Those who came in contact with him at the ballroom here, the hotel where he stayed, etc., were charmed with his personality and his zeal in what he is doing.

Warren Merrill

New Zealand Data

Auckland, New Zealand

To The Editors:

I was very interested in seeing the number of D.B. subscribers in various countries. For the population (one and a half million) New Zealand must be one of the happiest countries around. You will doubt be interested in hearing that there are five swing clubs in Auckland (population a quarter million). One, the Auckland Swing Club, has a membership of over 500. The one I belong to—Auckland University Swing Club—has a membership of about 120 of whom only about six belong to any of the other four clubs.

William R. Haresnape

Shoddy Surfaces Showing

Barstow, Calif.

To The Editors:

Please speak a word in behalf of a long-suffering public and remind the diskers that we are acutely aware that a record is only as good as its surface.

It has been my misfortune that one of the leading record companies, and the worst offender on poor surfaces, also has my favorite artists under contract. I have had the experience lately of

purchasing recordings and having them break through in several places on, about the fifth or sixth spinning. Others have heavy surface noise and a blurred effect.

Under the circumstances and in the face of rising record costs, I have not found the situation amusing or logical, and so have passed up many of my top favorites, knowing that the records would not stand up long enough to become a part of my collection.

This situation is not fair to artists who have really fine talent. The record companies owe them proper presentation, and to the public they owe a record that faithfully portrays the artistry of its favorites.

Margaret Gilson

Editor's note: The chord in the November 19 issue headed "Postes For Mahlon" was from clarinetist Mahlon Clark. His name was not printed with the letter.

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Dero Reeds. Made In France. Now In Stock

of swing music." Yet, "the book itself makes no mention of Louis Armstrong, Fats Waller, Earl Hines, Jimmie Noone, Johnny Dodds, Sidney Bechet, Cootie Williams, Rex Stewart, Bessie Smith, Tommy Ladnier, Muggsy Spanier, Art Tatum, Fletcher Henderson, and others well established in American jazz. In place of these historical names, "appear the names of many Swiss and French musicians, and Paul Whiteman, Glenn Miller and Connee Boswell are included as examples of great American jazz artists." Steinmann finishes his letter, "I could go on ad absurdum."

Bix Hoax Bears Fruit

Many readers will recall, the Jazzology incident of a year ago carried in the Hot Box as the Big Hoax. The magazine Jazzology was edited by Charles Harvey who had founded the American Jazz Society in London in 1939. It seems that Harvey had created the enmity of a certain English jazz element who felt that Jazzology was a publication manned by a jazz incompetent. Therefore Venables and others created the Bix hoax to prove to the readers that the magazine was a fraud. It did cause the publication to suspend.

Now, Harvey has reorganized the American Jazz Society which expects to have a bound book out on jazz the first month of 1948. The Society solicits American members and will have a monthly magazine once again. Quoting Harvey, "The Society is going great guns here—and all we have to do is put a double guard outside our Central London Office in case we get a strong pilgrimage from the English farmers coming to present a petition against our exploiting of colored jazz." The organization is also hoping to make final arrangements to have the Kid Ory Band make a concert tour in England.

It would seem from the above quote that the basis of the trouble between Venables and Harvey has something to do with Venables' notorious liking for white jazz only.

P.W. Wants Letters

As the above battles rage over comparatively weak points, we receive a touching letter from a German P.W. incarcerated in France. This fellow was imprisoned, "in the good old U. S. as a P.W. from July '43 to February '46, where I was on the ball about what was going on in the low-down music field." He goes on to say that jazz in France is entirely limited to Paris and radio broadcasts from London and U.S.-occupied Stuttgart. This man pleads for a jazz correspondent who is also interested in, "the immortal Bix, Jack Teagarden, Eddie Lang, and the Hull House Kid-Benny Goodman."

MISCELLANY: Lester Jaffe of Chicago contributed a column under *Hobbies* on jazz collectors for the house organ of the American Medical Association. Jaffe also has located a Louis Armstrong re-issue of *Basin Street Blues* and *St. Louis Blues* on Conqueror 9124.

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Herb Quigley.....	Andre Kostelanetz
Alvina Ray.....	Alvino Ray
Turk Van Loka.....	Charlie Barnet
Buddy Wood.....	Paul Whiteman

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CHORDS AND DISCORDS

(Jumped from Page 10)

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To sum up, though jazz badly

Nationally renowned sole trumpet player, San Antonio Symphony.



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Kenton Holds His Lead As The Poll Enters Stretch

(Jumped from Page One)

SMALL COMBO (Instrumental)

King Cole Trio	441
Charlie Ventura Sextet	245
Joe Moony	128
Louis Jordan	98
Johnny Raymond Trio	90
Louis Armstrong	45
Page Cavanaugh	36
Three Suns	26
Harmonica	21
Eddie Heywood	19
Tay Vee	18
Horbie Fields	14
Philharmonic Trio	14
Eddie Condon	12
John Kirby	12
Floyd Hunt	10

(None under 10 votes listed.)

SMALL COMBO (Vocal)

Pied Pipers	281
Mills Brothers	124
Modernaires	101
Andrews Sisters	72
3 Bips & A Bop	68
McL-Tones	65
Pantos	53
Jack Blues	52
Town Criers	50
Bobby Troup	48
Merry Macs	46
Page Cavanaugh Trio	44
Honey Dreamers	42
Dinners Sisters	40
Golden Gate Quartet	38
Charlatines	36
King Sisters	34
Johnny Moore's 3 Blazers	34
Star Lighters	32
Beachcombers	30

(None under 10 votes listed.)

MALE SINGER (Not With Band)

Frank Sinatra	346
Frankie Laine	292
Billie Holiday	181
Mel Torme	145
Billy Eckstine	137
Perry Como	64
Herb Jeffries	63
Vic Damone	59
Frankie Conners	47
Dick Haymes	37
Buddy Clark	23
Art Laboe	18
Andy Russell	15
Bob Eberly	15
Tony Martin	14
Pat Terry	12
Johnny Desmond	12

(None under 10 votes listed.)

GIRL SINGER (Not With Band)

Sarah Vaughan	365
Peggy Lee	210
Jo Stafford	142
Ella Fitzgerald	137
Margaret Whiting	92
Billie Holiday	84
Frances Wayne	82
Ashton 'O'Day	81
Doris Day	79
Dinah Shore	44
Kay Starr	36
Hellie Lutcher	26
Jackie Cain	19
Helen Forrest	18
Dolly Dawn	17
Lena Horne	17
Connie Haines	15
Martha Tilton	15
Mildred Bailey	13
Patti Page	12
Connie Sieber	11
Georgia Gibbs	11
Beryl Davis	10

(None under 10 votes listed.)

KING OF CORN

Spike Jones	896
Guy Lombardo	321
Sammy Kaye	95
Red Ingles	90
Vaughn Monroe	44
Korn Kobblers	43
Harry James	34
Eddy Howard	27
Stan Kenton	26
Tommy Dorsey	26
Horbie Fields	19
Page Cavanaugh	14
Ray McKinley	14
Lawrence Welk	14
Louis Prima	12
Kay Kyser	12
Kurley Sions	11
Clyde McCoy	10
Mousie Powell	10

(None under 10 votes listed.)

FAVORITE SOLOISTS

(None under 10 votes listed.)

POLL RESULTS

TENOR SAX

Vito Musco	262
Flip Phillips	218
Coleman Hawkins	107
Illinois Jacquet	75
Leslie Young	68
Ted Nash	68
Don Byas	48
Bob Cooper	43
Alton Eager	34
Bud Freeman	34
Al Sears	23
Corky Corcoran	22
Alex Maniss	22
Bud Wiss (Weiss)	21
Ben Webster	21
Eddie Miller	18
Joe Caullio	18
Sammy Nestman	17
Dexter Gordon	12
George Nicholas	12
Jimmy Etta	11
Lucky Thompson	11
Paul Gonsalves	10
Ira Schulman	10

(None under 10 votes listed.)

BARITONE SAX

Harry Carney	522
Serge Chaloff	228
Bob Gloga	157
Ernie Caceres	103
Leo Parker	99
Damay Banks	56
Deane Kincaide	21
Johnny Dee	21
Chuck Genz	17
Joe Rabbitt	16
Andy Dolmar	14
Teddy Lee	14
Hy Mandell	13
Robert Poland	10
Joe Rushon	10

(None under 10 votes listed.)

CLARINET

Buddy DeFranco	449
Jimmy Hamilton	146
Barney Bigard	105
Bob D'Amico	85
Fee Wee Russell	83
Irving Fazola	55
Peanut Huckle	34
Aaron Sachs	34
Abe March	34
Sammy Sirocco (Scott)	26
Andy Flinsford	24
Buster Bailey	22
Sidney Bechet	17
Mahlon Clark	16
Danny Pele	15
Helmie Beau	15
Johnny Mince	14
John LaPorte	14
Tony Parenti	14
Bill Siegmeyer	10
Gus Bivona	10
A'an Fields	10
Lou Banier	10

(None under 10 votes listed.)

PIANO

Lou Stein	174
Pat Powell	124
Red Rodney	115
Bobby Hackett	99
Buddy Chilcott	91
Fats Navarro	81
Buddy Yannone	77
Nellie Heflin	56
Tony Faso	56
Bill Davison	50
Al Piccino	48
Stan Kenton	47
Teoff Jordan	47
Ray Lynn	45
Ernie Royal	44
Danny Vannelli	42
Rex Stewart	40
Cat Anderson	39
Buck Clayton	38
Mel Eddy	38

(None under 10 votes listed.)

TROMBONE

Bill Harris	477
Kal Winding	375
Lawrence Brown	68
J. J. Johnson	50
Jack Teagarden	45
Harry DeSoto	45
Truman Young	37
Vern Friley	27
J. C. Higginbotham	27
Vern Whitney	22
George Brunis	20
Vic Dickenson	17
Bob Liddell	15
Will Bradley	14
Bill Bernhart	14
Paul O'Connor	14
Rudy Sowdon	13
Tommy Pederson	12
Gene Rolland	12
Munn Ware	12
Joe Matty	10

(None under 10 votes listed.)

ALTO SAX

Johnny Hodges	397
Charlie Parker	213
Willie Smith	213
Boots Mussolini	95
Sonny Stitt	90
Ray Beller	84
Benny Carter	43
Rudy Tanza	34
George Weidler	34
Charlie Kennedy	27
Boots Mussolini	26
Charlie Russo	22
Ben Fussell	17
Lee Konitz	17
Pete Brown	16
Lee Cohen	15
Boysie Brown	15
Sid Cooper	10

(None under 10 votes listed.)

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Chicago, December 17, 1947

Dept. D-12

Art Tatum	45
Teddy Napoleon	40
Milt Buckner	27
Al Haig	33
Errol Garner	22
Arnold Ross	21
Bob Carter	21
Hank Jones	21
John Poister	19
Sud Powell	18
Alton Eager	17
Paul Smith	15
Ken Kersey	14
Jimmy Rogers	14
Corky Corcoran	13
Alex Maniss	12
Bud Wiss (Weiss)	11
Ben Webster	10
Eddie Miller	10
Joe Caullio	10
Sammy Nestman	10

(None under 10 votes listed.)

DRUMS

Shelly Manne	492
Dave Tough	138
Roy Harris	93
Sid Catlett	70
Max Roach	65
Jo Jones	52
Sonny Greer	51
Bobby Bickey	50
Buddy Rich	48
Lou Bellson	48
Cory Cole	25
Chick Keeney	25
Alvin Stoller	24
J. C. Heard	22
Don Lamond	21
Ray Bauduc	20
Dick Shanahan	17
George Wetling	16
Moore Field	16
Eddy Julian	15
Zooty Singleton	13
Moech Sullivan	13
Floyd Sullivan	13
Tony Romeo	12
Irving Cottler	11
Ernie Rudisill	11
Shadow Wilson	11

(None under 10 votes listed.)

(Jumped from Page 12)

Tommy Ryan	17
Gene Howard	14
Bob Carroll	13
Harry Prime	11
Harry Babbitt	10
Don D'Arcy	10
Dick Merrick	10

(None under 10 votes listed.)

**GIRL SINGER
(With Band)**

June Christy	734
Fran Warren	143
Marion Morgan	48
Patricia Moran	44
Connie Day	38
Frances Lane	31
Kay Davis	28
Carolyn Rosalind Patton	17
Frances Lucy Lovell	17
Carol Scott	17
Ginnie Powell	16
Marjorie Hughes	16
Wyana Winters	15
Lucyana Polk	13
Lynne Stevens	11
Kay Allen	10
Nancy Reed	10

(None under 10 votes listed.)

**Pops Whiteman
An Author, Too**

New York—Disc jockey Paul Whiteman is writing a book for spring publication, *Records For The Millions*. Assisted by Hermitage Press editor Dave Stein, Whiteman is compiling a chaptered tome with sections devoted to light music, jazz and classical, plus anecdotes and experiences from his colorful career as a band leader. Collectors will be interested in the fact that complete discographies of Crosby, Sinatra, Como and others will be included.

**'You're On', Says Jock,
Leaders Mum At Mike**

Salt Lake City—Planning a trip to Salt Lake City for a at the Coco-Nut Grove or a week's stand at the Randevu?

Then we suggest you prepare yourself for a verbal fusillade with Al "Jazzbo" Collins.

To define "Jazzbo" is beyond our ability. Suppose you ask Stan Kenton, Count Basie, Woody Herman, Duke Ellington, Zutty Singleton, Elliot Lawrence or many others who have faced the verbal barrage on his KNAK microphone.

The answer is likely to be "he's a character," "he kills me," "he's a gasser," or even "he's nuts."

But whatever your own attitude or description, you will be sure of one thing—you've been through a routine of the zaniest ad-lib session you're likely to encounter short of a set-to with "The Neem."

Jazzbo's Jazz Unique

Every afternoon at 4:30 (Mountain Standard Time), "Jazzbo" starts his two-hour session of platter-spinning on KNAK, and the cats gather round to hear the best in jazz discs. That's what they want and that's what "Jazzbo" gives them, and as far as we could gather from listening to other disc programs there, he spins the only jazz we could find

south of the Temple.

Where the usual platter-spinner snare a celeb of some kind and asks the usual routine questions usually supplying the answers himself, "Jazzbo" turns the spotlight on the celeb, hands him the "mike" with a "you're on" and lets the celeb take it from there.

Frontmen Freeze

Some of them talk about their records, their broken box-office marks, their outstanding instrumentalists, their gratefulness for the hospitality shown by the citizens of Salt Lake City, but most of them just FREEZE because for the first time in their lives they're in front of a "mike" and given every opportunity to fire away with anything they please to say.

Not that "Jazzbo" intends anything like that, but he knows the usual patter of the other "jocks," realizes that the celeb has been put through that same routine dozens of times and therefore offers the celeb something unique in the line of a radio interview. To be truthful, however, a session with "Jazzbo" cannot be called an interview. It's a regular clam-bake and unless you have an idea of what to expect, you'll be doing the baking.

Let's Leaders Expound

"The peasants who listen," says "Jazzbo," "read the *Beat* and other musical sheets and know as much or more about the leaders and singers than I do, so why should I ask them where they were born, where they went to school, when they started playing their various instruments, how they organized their bands, and where they go from here?"

"I just want them to be themselves for a change, have a good time, and come back when they pass through here again."

Lawrence Interview Memorable

We had occasion to drop in on a session involving "Jazzbo," Elliot Lawrence and the latter's singer, Rosalind Patton. The youthful maestro and singer couldn't believe it after it was all over and far be it from me to warn them before it started. They went through their paces, froze a bit at the start when given free rein at the open "mike" then gradually warmed up to the clam-



Left to right: "Jazzbo", Elliot Lawrence, Rosalind Patton.

bake and wound up singing a trio with their host. The session lasted about an hour and Elliot and Rosalind won't forget it very soon.

But Kenton, Ellington, Basie, and all the rest had been through the same with "Jazzbo" and I'm sure they won't forget it very soon either.

Listeners Maligned

His listeners are peasants unless he decides to elevate them a step or two to a state of serfdom, but they're all "squares" and "Jazzbo" adds "but so am I."

What do his sponsors say and how do they react?

Believe it or not, his full two hours are sponsored by some of the better local merchants.

Love That Jazzbo

They get just as much kick out

of "Jazzbo" as do both the peasant and serf classes of his "squares." And evidently he sells his sponsors' products because his waiting list is a long one. He has no censors, and scripts are ignored. But what good are scripts when "Jazzbo" decides to work only by a dim blue light for that proper mellow mood?

So brush up your glib-lip, your libido, and your vocal chords when you drop in on "Jazzbo" (that is a must on your itinerary) and be prepared to take it away when he says "Good afternoon, peasants, this is "Jazzbo" with his great big fat, succulent, soggy, satchel full—of records for you—and also ready to come at you is—."

**Waltz Drags In Vienna;
Balkan Club Needs Info**

Vienna—The recently formed Society of Austrian Friends Concerning Jazz is an autonomous group, banded together to "promote and cultivate jazz music". According to a letter received in Down Beat's Chicago office, it sounds like a worthy organization, ready to stand on its own two Balkan legs and shout the purist message.

William Russell feels philanthropically inclined they might take note.

The Society's evident ambition, according to an attached printed "Expose," is to present regular concerts and meetings, exchange orchestras with America, a.s.o. (meaning "and so on," evidently a Viennese colloquialism). Current Austrian jazz lion is tenor-man Rudi Kregey, "called the second Coleman Hawkins by his U.S.F.A. auditors (meaning unknown)."

Anyone interested in corresponding with aforesaid cats should write: Esslinggasse, 2, Vienna, 1, Austria.

**Louis, Bailey, Big T
In New Victor Album**

New York—Victor will release this week an album of *Singing The Blues*, with two sides by Louis Armstrong's Hot Seven, Mildred Bailey backed the Ellis Larkins Trio, Jack Teagarden's Big Eight and Ethel Waters, supported by the Herman Chittison Trio. The musicians are all top-notch with a plethora of fine pianists on the scene: Larkins, Chittison, Gene Schroeder, and on the Louis Armstrong sides, Leonard Feather.

**MUSICIANS
ATTENTION!**

A large national advertiser is assembling an all-girl musical organization designed to top any similar group yet assembled. Limited to ex-service girls.

\$50 Reward

To the one who nominates a girl who qualifies for this outstanding organization. Write Box A-482, Down Beat, Chicago 1, Ill.



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Let a HOLTON help you hit a high note this Christmas. Trumpet, trombone, clarinet or saxophone—if it's a HOLTON it's ideal for giving or receiving. Full rich tone—quiet, true response—durability—these qualities give all HOLTON instruments outstanding performance value.

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HOLTON

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you will eventually discover... BLESSING

NOTES between NOTES

By Michael Levin

New York—Reports from the west coast have it that some of Martin Block's bosses are complaining about his criticisms of records on the air, feel that he is not qualified to offer judgment of discs and should therefore not say anything.

Some sides of this question have been liberally kicked around the *Beat's* pages. It has been pointed out over and over again that whether the disc jockey offers an opinion or not, by his very selection of records he exercises critical judgment and an indirect statement of the worth

of the current crop of records. This present argument involves something a little different: when do you have the right to shoot your mouth and when should it be kept shut?

Actually, of course, it isn't a question of right—any individual has the right in this country to make a fool of himself in his own fashion without too much hindrance from those around him. This applies to all writers, disc jockeys and other brands of curmudgeons acting as private citizens.

This, however, is just the point. Mr. Block, Barry Gray and others in the disc jockey and more ordinary critical fields confuse the rights of an ordinary person with the limitations placed upon this same person voicing opinions in a manner to be disseminated publicly.

Speaking privately, I have the right to call Martin Block anything I want to, just so long as it isn't criminally libelous or he doesn't drop a couple of knuckles down my throat.

But when I start in on him as a writer, not only must every fact be correct, but they must be used properly with full respect for Block's position and knowledge of the harm that written criticism of him can cause.

Barry Gray has told me many times, "I don't know much about music—I don't want to. I am just voicing my own opinion and that's that brother. If you don't like it, listen to another program."

This would be very fine if Gray were acting just as a human being arguing with me in a living room. But when he talks as a disc jockey, breaks records or otherwise criticizes the performance of a band or singer, he is no longer acting as a private person, but one giving opinions which are being disseminated by communications media—and therefore he can't be allowed the same utter license to be a jackass in his own inimitable fashion.

A writer, a critic of any type, must by the very nature of his

job be forced to know as much about his field as is humanly possible. When he writes in a paper or speaks on the air, he cannot be allowed the defense, "I am just a plain guy giving my untutored sentiments and I think Joe Doaks stinks." Because he is granted the means of newspaper or radio to spread his opinions, in so far as they are disseminated, in direct proportion his self-restraint, training and knowledge of his field must be increased.

There is an ethical compulsion if nothing else that should force any human being in a critical job to make himself as objective and capable an instrument of judgment as he can be. To do less is to be unfair to those you judge as well as to those judged.

Martin Block has the right to voice his opinions as a private citizen in the manner of a private citizen at any time. But when he takes upon himself the cloak and facilities of the commentator, then he must at least show the basic prerequisites necessary to fill a position of this sort.

So far from Mr. Block, nothing of this sort has been forthcoming.

Cootie Switches

New York—Cootie Williams has been released by the Gale Agency and signed by Ben Barton's Universal Attractions. Plans call for Cootie to either try a small combo or else to tackle theaters backing a star vocal act.



"And now this session from two to three a.m. will be an hour of uninterrupted music just for your pleasure."

Huzzah! Hot Club's Quintet Rides Again

Paris—On Sunday, November 16, the Quintet of the Hot Club de France, separated by five years of war and two years of catastrophic conditions in the French music business, was re-united for the first time since August, 1939 to play a concert under the sponsorship of the Hot Club de Paris. Charles Delaunay's runaway local which broke away from the Hot Club de France last month following

the fight with Panassie which George Hoeffner described in the Hot Box of October 22.

Arranged at the unfortunate hour of 2:30 in the afternoon at what may well be the most beautifully functional, and certainly the coldest concert hall in all Europe, the Salle Pleyel, the concert surprised everyone, especially the sponsors, by filling nearly three quarters of the two-thousand-seat hall with an audience of nostalgic old-timers. Young faces were noticeably absent in the pews, and the applause was accorded in strict ratio to the number of old familiar faces in the program.

Oldies Featured

The first part featured such good-ole-good-ones as *Tiger Rag*, *Blue Drag* and *In The Still Of The Night* interspersed with the old Django originals—*Souvenirs*, *Djangology*, *Daphne*, *Minor Swing* and *Swing Guitars*, while the second part sported such flowers of the new school as *How High Is The Moon*, a bebop original named *Danse Nuptiale*, and a whole crop of new Django originals—*Belleville*, *Nuages*, *Manoir de mes Reves*, *Blues en Mineur* and *Love Melody*. There were also some "new" versions of such standards as *Liza* and *Ol' Man River* which had the true 1939 period touch, and there was a piano solo by Grappelli which might well be considered the lowest spot that any French musician has hit since the accordion bands began to conquer Montmartre.

Django Ill: Grappelli Worse. Although hampered by a recent hemorrhage and drugged to the teeth with aspirin, Django, the indestructible, showed off his own peculiar brand of chromatic themes-and-variations with his

old competence; Grappelli on the other hand, after seven years in England, seemed to have lost all vigor and sense of beat. What he gained instead—a sort of Eddie Duchin showmanship—doesn't make up for an increasingly saccharine vibrato, a new toothpaste ad smile, and a habit of twirling his bow, and courting the mike with the stomach technique of a continental Sinatra. Although dressed in a sober business suit, he somehow managed—thanks to his newly acquired concert fiddler's hairdo (talk about longhairs!)—to give a flawless impression of a fiddleplaying headwaiter in a high-class black market restaurant back of Boulevard Clichy.

Rhythm Delicate

As for the other three members of the Quintet—Django's brother Joseph on second guitar, his cousin Eugene Vees on third, and Fred Ermelin on bass—they made up a pleasantly relaxed rhythm section with a steady beat but not much of a lift. Mikes were badly placed, picking up feedback from Django's guitar and leaving Ermelin's bass entirely unamplified. Radio Monte Carlo picked up the program, and it sounded just as you would expect Radio Monte Carlo to sound.

Gypsies Move In

What really stole the show was Django's wonderful clan of gypsy friends and musicians moving on *masses* into the concert logos after the lights went out. In decor, showmanship and timing, no better performance was seen in Paris since the opening of the theatrical season. If the music had shown half the elan of what went on in the logos, the day might well have become memorable in the annals of French jazz. As it is, Ray Nance doesn't have to worry much about competition and Stuff Smith can keep dusting off the old top hat.—Ernest Borenman.

Philly Faculty Reads Like All-Star Band

Philadelphia—Jazz artists, having completely blanketed the concert halls, are now getting a new cloak of dignity via the lecture rooms. And not merely for the riff-blitten fans. Rather, to teach serious-minded music students rudiments in the fine art of rhythm. At least, that is the intent and practical operation of the 20th Century School of Music here.

The school, believed to be the only institution of its kind in the country, highlights as a major feature of its curriculum the presentation of lecture recitals by outstanding jazz artists. Already, Charlie Ventura and Allen Eager have assumed the role of visiting professors for the student body, with other noted sidemen scheduled to take to the lecture platform with their instruments, as a practical way of teaching the neophytes to swing.

Regular faculty at the school reads like a "who's who," taking in Alec Fila, (ex-BG) for trumpet instruction; Buddy Williams, former Jimmy Dorsey and Glenn Miller alto saxer and arranging associate; Jerry Gilgore, late of the Jerry Wald outfit, on drums; Denny Sandole, former Tommy Dorsey guitarist, and Art Singer, of the local WIP music staff.

Philly To Air Latin Jockey

Philadelphia—Newest twist in twirling the platters on the air will be a disk jockey stanza aimed at spinning out a direct appeal to the rhumba degenerates. With rhumba addicts being legion hereabouts, Nick Ravell, leading light in the local Latin colony with his MC chores at the swank Em-

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- II Coquette
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- II AH My Life
- II What's The Use
- III Why Do I Love You

JOHNNY GUARNIERI

The first four sides in this album were previously issued, and are not fairly listed, since Guarnieri was just a sideman on them and not always featured, at that. Room romps with Barney Bigard's mellifluous clarinet, though the ending is a little floor-showy. In all Guarnieri's spots, you hear wonderfully facile playing which ranges from Waller through Wilson, Tatum and Basie. It all is excellently done, but on continued listening, leaves you with the feeling, "Doesn't this man ever get off the radio studio kick and play ideas that are intrinsically his own?". And just by the by, he has a wonderful left hand, but to listen to these sides you would never know it. Joe Phillips' tenor and Buck Clayton's trumpet go well on *Life*. (Keynote 141)

SWING

WILL BRADLEY

- III Lonely Moments
- III Bop 'N Boogie

Moments is the same tune done previously by its author Mary Lou Williams (Disc) and Benny Goodman (Capitol). This band tries more than Goodman's, is more finished musically than the unit backing Mary Lou. *Boogie* is just what its title suggests: bop ap-

Symbol Key

- III Tops
- III Tasty
- II Tepid
- I Tedium

plied to boogie. The results are interesting but not always completely successful rhythmically (Signature 15134)

CAT ANDERSON

- III Swingin' The Cat
- II I Gotta Go Baby

Cat starts with one of the vicious two-beat walks behind alto which the old Lunceford crew used to use. Unlike most such efforts, this one is successful, even if some of the riffs used are time-worn. The rest of the side goes on with the trumpet-band echo routine which Hawkins and Hampton have used for years. *Baby* is interesting even though just a threadbare "novelty" idea because of the constant leaning Anderson does on Armstrong for his solo ideas. (Apollo 771)

TOMMY DORSEY

- II Tromboneology
- II Deep Valley

Bob Bagar, musicritic for the N.Y. World-Telegram, says Dorsey rips off 1692 notes in this display of siphorn virtuosity. A few of his bass notes are cloudy, otherwise it is a perfect display of his pyrotechnics. But like Goodman, we thought this question was settled years ago: Dorsey

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- Fats Navarro: Fat Girl
- C. Parker, L. Young, H. McGhee: After You're Gone
- C. Parker: Relaxin' At Camarillo
- C. Parker: Night in Tunisia
- C. Parker & E. Garner: Bird's Nest
- Dexter Gordon & Wardell Grey: The Chase
- Dexter Gordon: Long Tall Dexter
- Dexter Gordon: Blow Mr. Dexter
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- Herbie Haymer, K. Cole, B. Rich: Laguna Leap

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- Blow Illinois Blow
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- Jumpin' At Apollo
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- East Side, West Side
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is one of the fastest men in the world on his instrument. By the way, Robert, did you count 'em? *Valley* is a pop tune, done a la Dorsey. (Victor 20-2419)

LIONEL HAMPTON

II Hamp's Got A Duke
II Gone Again
Duke is a tired tune though Hamp himself plays more vibes than usual lately. Wife Gladys Hampton has her name as co-author on both tunes. (Decca 24248)

DANCE

CLAUDE THORNHILL

- III Love For Love
- III Warsaw Concerto

Fran Warren's vocal on *Love* certainly establishes that while you may find her voice occasionally harsh and strident in some registers, she has a completely personal style—you aren't listening to anyone else warmed over. The band's backing as always is practically perfect. *Concerto* has more actual Thornhill piano and less diddling than you have heard from him in a long while. The band's last chord will definitely turn your wig around. (Columbia 37940)

RUSS CASE

- II Secrets
- II As Years Go By

Secrets starts with an ornate string intro, moves into a straight-tempoed version. The same for *Years*, with both sides uninspired but straightforward big band music. (Victor 20-2344)

BOBBY BYRNE

- II Swingin' Down The Lane
- II Upper Fifth Avenue

Straight stuff on the old Isham Jones with the Dorsey-like trombone of Byrne prominently slotted. *Avenue* is a tasty beguine using flute and strings. It's welcome diversion. (Rainbow 10012)

MACHITO

- III Afro-Cuban Music

Here are some good samples of a fine little rhumba band playing rhumbas, guarachas and an afro. This has all the complexity, drive and smooth lay-back that the music should have. Listen to it in comparison to the symphonic arrangements most so-called Latin-American bands lay on you. Note especially the slick shift of rhythm on *La Rumbantela*. (Decca A-595)

VOCAL

THE CHARIOOTEERS

- II Sweet And Low

It will be a long time before I forgive the gentlemen for the way in which they chop up *Sweet Lorraine*. This is a lyric tune. Meddle with the melodic line if you please, but don't try to change the intrinsic character of the harmonic and rhythmic line. Also you may find that a capon falsetto can become wearying the third or fourth time through. (Columbia C-156)

THE CAST

- II Good News

Sound track stuff from the MGM movie with most of the vocalizing by June Allyson and Peter Lawford backed up by Len-

ny Hayton's studio ork. This is merely another proof that the glamour which will carry this stuff on the screen simply doesn't stand up on wax alone. Both the stirred singers have plenty to learn about warbling. Unless your ears deceive you, that's an un-billed Mel Torme singing a short bit on *Ladies' Man*. (MGM 17)

THE CAST

- II Allegro

The same arguments that go for screen track albums apply to original cast albums from Broadway plays. This however is a better job than most simply because the cast has more capable singers in it than usual. The music on repeated rehearsing still does not sound as distinguished as other Richard Rodgers efforts. (Victor K-11)

NOVELTY

- FRED LOWRY

II Whistling For You

I realize that whistling is an ancient and honorable tradition in this country—indulge it in myself, though not with Mr. Lowry's undoubtedly skill and proficiency. However I am a little confused as to how to classify his efforts. He is often out of tune, his vibrato on low tunes is wide and bothersome, while certainly he contributes no unusually novel or original melodic ideas. This one is strictly for those that understand and like the sport. (Columbia C-148)

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THE CAST

- II High Button Shoes

The trouble with all these "original cast" albums is that singers who are charming and personable in the theater, by and large show up with glaring vocal flaws on records. The reverse of course is true. Many band singers look like sticks on stage and screen. In addition, the score doesn't have many hit tunes: *Poppa Won't You Dance With Me* and *I Still Get Jealous* being the only current contenders. (Victor K-10)

RAY MCKINLEY

- II Red Wagon

III A Man's Best Friend

Is A Bed

Mac vocals, backed up on *Wagon* with some excellent guitar, trombone, and the Ray Beller-led saxes. Reverse swings, sounds as though the vastly improved Paul Sneezy Kashishian was playing drums. Mac proves once again that he has vast talent for interpreting novelty material (Majestic 7275)

THE KING COLE TRIO

- II Now He Tells Me

III Those Things Money Can't Buy

Me was co-written by Don Wolf and is a series of clever lyrics lamenting the things he found out about too late. The Trio's framing of it has more life than anything they have done in months. *Money* is a nice tune. (Capitol 15011)

RED INGLE

- III Pagan Minny's Keep 'Er Going Stomp

III Nowhere

You will recognize *Stomp* as the famed perpetual motion exercise. The violinist playing it refused to allow his own name on the label and after listening to it, I can understand why. However one thing is true: the musicianship shown on these records is much, much better than you usually find on records, no matter how goofy the stuff. *You Came Along* gets the same wrong chord treatment as did *Templation*, along with a hilarious satire on Phil Harris' *That's What I Like About Nowhere*. (Capitol 476)

RAYMOND SCOTT

- II Huckleberry Duck

II Tired Teddy Bear

Unfortunately Scott has no on-the-ball press agents this year. Seven years ago when he made *Duck* for the first time, Hal Davis, Columbia's press agent, sent Huckleberry to all the music writers in New York City—good, too. Execution here is better than on the original side, if only because Scott has lost his metronomic theories of music, and the band has more natural feeling. There is nothing wrong with this music; the only trouble is that most of the ideas were used a few years ago by other bands. *Bear* has a few good rhythm shifts on the repeated phrases; otherwise it's just nice riff music. (MGM 10057)

CONCERT

BUDDY BAKER

- II Beyond The Stars

Lush stuff for six sides by the very capable coast conductor who has done such a brilliant job back of singer Herb Jeffries. Strings are well recorded as are the wood wind solo bits. Baker keeps his scores moving, doesn't bog down in fancy little gingerbread asides. Best of the sides are *Stars Fell On Alabama* and *Stairway To The Stars*. (Exclusive 1003)

AL GOODMAN

- II Fanfaria Mexicana

II Gone With The Wind Themes

One of these days the recording company mind will be clearer to us common folk. Victor has in its files a marvelous album of *El Salón Mexico*, the Copland suite from which the *Mexicana* music for the picture *Fiesta* was taken. (Modulate to Page 18)

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unavailable for the past seven years. They said no, haven't, instead come out with this hacksmanlike job by Al Goodman. The argument may be that the album would cost too much. But it's a superlative job, has the picture to plug it, is already made and so should warrant at least the slight effort of reissuing it.

Wind is a continuation of the screen score extraction fad that ARA first cracked with its Spellbound album. (Victor 28-0419)

PAUL WESTON

jjj Laura

jjj Intermezzo

Easy-going string arrangements with nothing fancy tossed in, these make pleasant listening. For a change you won't get whole violin sections making Stuka-dives for your head. (Capitol 15012)

PIERRE MONTEUX

jjj Daphnis And Chloe Suite No. 1

jjj Valses Nobles And Sentimentales

This is Ravel month evidently, with another Frenchman, backed by the San Francisco orchestra, giving the little heard first D and C Suite expert treatment. If you have ever heard LaValse, also by Ravel, listen to the waltzes included here and note how similar the themes are—just in case you think Ellington is the only man who steals from himself. (Victor DM 1143)

LEOPOLD STOKOWSKI

jjj Toccata And Fugue In D Minor—Bach

This is listed as by LS and his orchestra. Whoever the musicians are, as a unit they do not sound as well as the Philadelphia orchestra with which Stokowski made his famed recording of this Toccata over ten years ago. The recording highs are better, but the bass is shallow, while for once Stokowski over-reaches himself with Bach, sounds sloppy and over-paced. Listen to the older recording for the difference. (Victor 11-0653)

ROBERT MAXWELL

jjj Harpist's Holiday

Maxwell, a very capable harpist, playing pot-pourri of things running from Clair De Lune (thought you couldn't do it on 10 in) through Chopsticks. It all goes to show that Maxwell is very capable harpist but that the harp because of its dependence on foot pedals to change chromatics is a terribly clumsy instrument for the flowing freedom needed in dance music. The construction of the instrument almost forces a musician to play "ricky" ideas on it. There are a

Five Newly Issued Books Reviewed

New York—Books, books, the joint is loaded with books. First comes *We Called It Music* listed as "A Generation of Jazz," by Eddie Condon with narration by Thomas Sugrue.

You can't be quite sure whether Condon is the generation of jazz or just telling about it. Certainly it is true that he has lived with a bunch of fine musicians, heard a lot of good jazz and has been around many of the famed incidents of this business.

Sugrue's writing is slick, well-paced and not too intrusive. However small touches such as the discography, Eddie Condon On Records, may annoy you just a trifle. Condon may be an amiable fellow, may know lots of musicians. He is by any standards however, and certainly mine, a rotten banjo, ukelele or guitar player.

Omits Some Names

As John O'Hara said in the New York Times, "There must be hundreds, many, millions who have been wanting to know more about Eddie Condon, and for them this is the book. But the book is not specifically recommended to admirers of Dick McDonough, Django Reinhardt, Albert Casey, Carl Kress, Perry Botkin, Eddie Ross, Freddie Green, Clarence Haliday, Lawrence Lucie, Carmen Mastren, or even Mike Pingatore, George Van Eps or Eddie Peabody. They all played guitar, and they are not mentioned."

Despite these carplings, Mr. Condon is still worth reading, if only to gasp at his oft-recounted gin capacity.

Also out is Goddard Lieberson's

few passages where Maxwell gets some real rhythmic bite, but these are few and far between. (Columbia C-149)

BUFFALO PHILHARMONIC ORCHESTRA

jjj Shostakovich Seventh Symphony

There is no sense going into the quality of the music in this symphony. It was widely discussed during the war when Arturo Toscanini gave it its U. S. premiere on NBC air. It is mostly a rehash of things Shostakovich had previously said in the Sixth and monumental Fifth Symphonies. Capably played by the Buffalo group under Steinberg with some good surfaces for a change, it's worth having. (Musicraft 83)

The Columbia Book of Musical Masterworks, a listing of the works of the various composers, with specific reference to the recordings available in the Columbia catalogue.

The book covers about 1,000 works of 100 different composers, with a short biographical sketch of each composer and short, non-technical descriptions of each work appended. Lieberson's style is easily readable, his material accurate if not profound. While the book itself is an obvious plug for Columbia's library, it is still a worthwhile and useful job, one well worth having.

Radio Technicalities

Broadcasting Music by Ernest LaPrade, director of musical research at NBC, is an attempt to acquaint laymen with the ways in which music is put on the air from a production and technical viewpoint.

To this reviewer, it seems a fundamental contradiction to write a book of this type for the layman. Anyone who is interested enough in radio music to care to any extent as to how that music reaches him in its technical aspects, deserves more detailed and exact information than this book chooses to give him: This is most especially true with respect to problems of balance, presence, fidelity and quality, the four elements of most audio engineers' arguments.

Composing For The Films is written by Hanns Eisler, who is currently involved in some difficulties with the government on the question of his membership in the Communist party and his entrance into this country.

Be that as it may, you will find this book a carefully considered intelligently written study of the problems facing anyone writing for Hollywood and the sterile corners into which the difficulties of film production push him. Eisler's writing tends to be pedantic and verbose, but it is worth the wading.

Guide To Collectors

John Ball Jr.'s Records For Pleasure is a guide to the record collector, both in picking his collection, preserving it and playing it. The book struck a warm chord (Cdim13th) when Ball, who works for Columbia records, picked Furtwangler's recording of Beethoven's Fifth Symphony to include in his basic list of 250 records. Furtwangler, while perhaps a Nazi also is the greatest Beethoven interpreter alive for my money and this Victor album is too often neglected for others by Toscanini, Walter and others. In his jazz selections, Ball picks

only nine items, cautiously says that opinions fly like rapiers and that he is only tentatively suggesting discs which will lead the listener into more complicated purchases by himself. A bibliography appended would seem then to be a necessity.

—mix

We Called It Music, by Eddie Condon—Thomas Sugrue-Holt \$3.00.

The Columbia Book Of Musical Masterworks, by Goddard Lieberson—Alian Towne and Heath \$5.00.

Broadcasting Music, by Ernest LaPrade—Rinehart \$3.25.

Composing For The Films, by Hanns Eisler—Dover \$3.00.

Records For Pleasure, by John Hall Jr.—Rutgers \$2.50.

(1) that Milt knows the Scarsdale High School Jazz Band well; (2) that Harlem jazz is more commercial than Dixieland; there's "less going on, and therefore it's easier to understand"; (3) that the word "dig" means "know"; (4) that "guys like Eddie (Condon, presumably)...will make money and hold their heads high" someday. What is Collier's using for money these days?

We'll credit Gabler for one prophecy now ringing wonderfully true. He hopes "then, maybe Louie will come back and play again. Like he used to when these men were first inspired. There you have something to look forward to." Check press, trade, and box office reports from New York, Chicago, and Cleveland for confirmation.

Toledano has a few things to say in his solo piece *Directions of Jazz* which make sense. Sample: "Others (critics) more articulate and considerably less modest, as Rudi Blech, write of Negro jazz as 'the application of pentatonic thinking to our diatonic scale'...and note its 'allusive' relation to 'the medieval polyphony of Europe, the cantus firmus.' To most jazz musicians this is jabberwock..." Amen!

The book should grace any jazz library, whether the owner may be pendant or neophyte. Bill Russell's fine *Notes on Boogie Woogie*; George Johnson's *The Wolverines and Bix*; and Monroe Berger's previously-mentioned *Jazz Pre-History*, and *Bunk Johnson* are examples of notable writing. Other selections, though historically authentic, are also-rans. *Frontiers of Jazz*, compiled by Ralph de Toledano. Published by Oliver Durrell, Inc., New York, 17, N. Y. \$3.00

—ed

This is how to write a book. Don't write it. Let others do the work. Think of the money you make and the time you save. Admittedly Ralph de Toledano's *Frontiers of Jazz* is an anthology which should have been compiled a decade ago; the sole galling factor is that Toledano's name appears on the jacket and frontispiece not identified as that of a bibliophile, but with the seeming insinuation that he is an author of sorts.

Most noteworthy reprint is not, as many will insist, Wilder Hobson's Fortune article on Duke Ellington. Toledano could have included Richard O. Boyer's great New Yorker piece for a more authoritative coverage of the subject matter, rather, the outstanding critical excerpt is that of Monroe Berger who (may the Lord forgive his sin) attempts to dissect the Bunk Johnson legend, and admirably. Oddly many of Berger's rather scientific conclusions are at loggerheads with those of the compiler.

Colorful is the sole expressive adjective suitable for a description of Milt Gabler's preface. Praising Toledano, Gabler says, "a few (critics) held to the course and appreciated all of the music. There was just one requisite, it had to be good. Toledano was one such man." Whereupon, in his one original contribution to the book's content, Toledano does anything but live up to Gabler's credit for lack of bias with: "To watch earnest collegians discussing 'bebop' with the seriousness which Stiedry brings to a Bach fugue is a gruesome experience."

We gleaned several pearls from further perusal of Gabler's intro:

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The Allan Eager Quartet
reviewed at the Three Deuces (NYC)
Piano—George Wellington
Bass—Curly Russell
Drums—Stan Levy
Sax and leader—Allan Eager

New York—The best jazz tenor saxophone being played in New York at this moment comes from Allan Eager's horn. And it is a grave question as to whether, if he keeps on as he is currently doing, he won't carve most of the greats on the instruments now blowing.

This reviewer noted over a year ago at a Granz concert here that Eager followed Lester Young, was not only carved, but played badly out of tune and with the lack of continuous conception so common to young bop musicians.

This is certainly no longer the case. Eager climbs on the stand with nothing in back of him but a rhythm section, plays chorus after chorus of swinging music, loaded with ideas melodically and harmonically, played in tone and taste, with no honking, no straining for effect, and the continuous feeling of ease which should characterize great jazz.

A year ago, Eager was in bad physical condition. Now he looks as though he felt well, certainly plays like it. This is a sample of what the bop musicians can do, once they stop trying to sound like great musicians and start playing like it.

His supporting trio, all rhythm men associated with the start of bop on Fifty Second Street, play well, particularly drummer Stan Levy who decided playing was more fun than selling Buicks in Philadelphia, and returned to work with Eager.

An additional aside of praise to Savoy recording director Teddy Reig who kept plugging Eager when no one else, including this reviewer, would listen to him.

—mix

• • •

New York—At Cafe Society Downtown here there is a pianistic successor to Nellie Lutcher. Normally any wise agent would say this is a murderous spot in which to put a musician. Miss Lutcher is one of the hottest things in show business, is making fist money over money and is definitely not the kind of act you want your favorite hunk of talent to follow.

However in this case it just doesn't hold true. Miss Rose Murphy, graduate of a long line of Cleveland bars and grills, is (rather rudely) quite a bit better than Miss Lutcher in almost every phase of what she does.

Nellie's chief fault is in the limitation of her material—or so it would seem at present. She seems to stick to two tempos, a certain type of special material, and in the six or seven times this reviewer has heard her, falls down badly on average pop tunes.

Not so with Miss Murphy. A good-looking thirtyish lady with a magnificent smile, an infectious giggle and the ability to whisper songs in a soft chee-chee that is completely appealing without being revoltingly Betty Boopish.

Her actual piano playing is better than Miss Lutcher's, she having a good right hand which Nellie lacks, and a solid left hand which Miss Lutcher has not at all.

She has finally got on records after years of cruising around between the two coasts and Cleveland, is out on Majestic with I Can't Give You Anything But Love.

Down Beat's Decision: Rose has been around long enough, knows enough, plays enough to rate having it happen. mix

Mastren Plays, Conducts On Downey MBS Show

New York—Carmen Mastren, former guitarist with Tommy Dorsey and with Glenn Miller's AAF band overseas, has turned conductor for the Morton Downey Coca Cola series over MBS.

Mastren, still playing some guitar on the show, doubles as arranger and leader, and surrounds himself with a small but capable combo consisting of Trigger Alpert, bass; Jack Russin, piano; George Wright, organ and celeste; Leo Kahn, violin. Show also features a vocal quartet, for which Carmen writes.

Star Sidemen With Ross On Mercury, Columbia

New York—George Siravo, arranger for Frank Sinatra, had contractor Hank Ross assemble bands for dates for Mercury and Columbia. The Mercury date, backing Snooky Lanson, had under the Siravo baton: Jimmy Maxwell, Chris Griffin, Andy Ferretti and Yank Lawson, trumpets; Hymie Schertzer and Bernie Kaufman, altos; Art Dreilinger and Harold Feldman, tenors; Joe Dixon, baritone; Jack Hotop, guitar; Tony Aless, piano and Bunny Shawker, drums.

There's Good Blues Tonite

San Francisco—At least there's no shortage of blues singers in these parts. T-Bone Walker, idol of the Bay Area Blues cats, has been at Blackshear's for a month; Joe Turner has been singing at various spots in the area; Josh White is at the California Theater Club; and three fine local singers are working around Oakland: Lowell Folsome, Pee Tee Creighton and Jimmy Nelson.



Personnels & Locations

Pete Vuolo, drums (Billy Butterfield) joined Les Elgart, November 21. Pete replaces Sonny Argyle who joined Ina Ray Hutton's new band . . . Jimmy Ryan hired Art Hodges trio, November 23. With Art are: Baby Dodds, drums and Cecil Scott, tenor and clarinet . . . Sam Caplan, jazz fiddle who had been at the Capitol theatre, NYC backing Frank Sinatra has joined the new Emmett Carle band . . . Buster Bailey, clarinet, replaced Eddie Barefield in Wilbur DeParis' band at Child's Paramount restaurant, NYC . . . Mervyn Gold, trombone, to Sammy Kaye from George Paxton . . . Gene Dinovin, piano, to Joe Marsala band at the Hickory House, NYC replacing Sherman Edwards who will concentrate on writing for night club productions. Sherman has written music for some Martinique shows.

Gene (Polecat) Parvis, drums, has taken over chair from Paul Richter who went to George Towne's ork . . . Maurice Lopez, lead alto, has quit the music business. Eddie Scalzi replaced Lopez in Bobby Byrne's band at the N.Y. Roseland Ballroom. Ed-

die is the musicians' barber, gratis. Bobby Byrne also hired a gone rhythm section including, Irving Kluger, drums, Sid Jacobs, bass, Tony Aless, piano, for his Roseland stint.

Johnny Lenza, lead alto, to Johnny Long for Joe Saita who will take over managerial duties. Kenny O'Brien, bass, opened with Joe Marsala at the Hickory House instead of Emmi Powell . . . Joe Aglora, jazz tenor formerly with, Artie Shaw, Paul Whiteman, Jan Savitt and Claude Thornhill has opened instruction studios for beginners at 1462 Second Avenue, NYC, for tenor and clarinet . . . Bill Shine, lead alto, has taken over the lead chair in Johnny Long's ork . . . Bob Casey, bass, back at Nick's in the Village for Bob Elden who went to Chicago, with Muggsy Spanier's new Ragtime Band.

Joe Teta, Bridgeport, Conn., singer, replaced Gil Lewis with Randy Brooks. Charlie Noble, drummer, exited from the Chuck Foster band after five years. Bud Gately spending a few months in Hollywood contacting for Capitol Songs. The Ink Spots switched back to Gale Agency management after cancelling out with Universal.

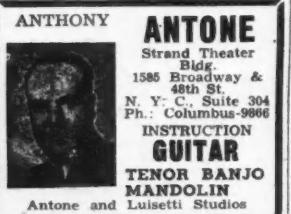
Theaters

Loew's State, N.Y., winds up its vaudeville policy Christmas. House played name bands only occasionally. Fox Theater, St. Louis, inaugurates a name band vaude policy next month with Abe Lyman, ex maestro, in charge of talent.

King Guion and GAC called off their pact following his Rustic Cabin, N.J., engagement this month. Bill Weems and Joe Higgins, cocktail and location salesmen at GAC, shifted from N.Y. to Chi offices.

Records

Ray Anthony, Ray Eberle and Sonny Dunham signed eleventh hour deals with Tune-Disc records, each to cut 12 sides for the Philly platter firm by December 31. Larry Clinton cutting sides for Decca. Fats Pichon, New Or-



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Down Beat covers the music news from coast to coast.

leans piano favorite, contracted by GAC, which has him set for a New York debut at Cafe Society Downtown in February. Frankie Carle set to repeat at N.Y. Strand Theatre in '48.

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Pictures Of Music World Personalities



Decca's new acquisition, Monique Lewis, top left. Grins happily as she cuts her first sides for that label. Gel with the Charles Addams bob, center, is the body of the movie *Body And Soul*. Hazel Brooks, the former Conover model appears as a night club singer and supplied her own sound-tracks for the vocal. Speaking of night club singers, Viviane Greene is getting into the Julia Lee—Nellie Lutcher act with her Honey, Honey record on Trillen. Photo at top right shows the former schoolmarm at the piano, with Commodore Lark on bass. Shot just below that shows Miss Greene a little more clearly, while picture in the lower right corner of

MUSIC NEWS FROM
COAST TO COAST

DOWN-TIME

DEC. 17
1947

Stan Opens
With Crash
(See Page 2)

Petrillo A
Weary Man
(See Page 11)

Billie Turns
Down Money
(See Page 8)

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